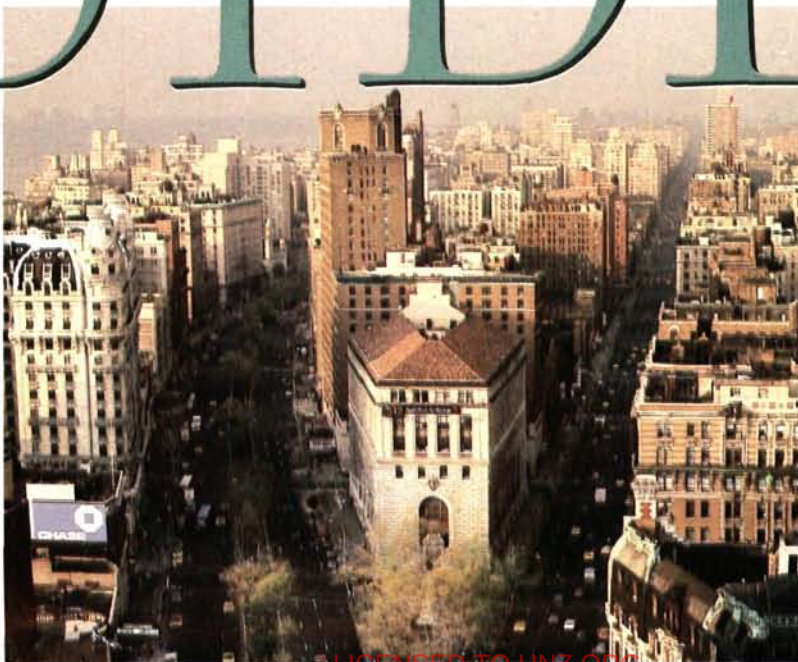


NEW YORK

The YUPPER WEST SIDE



THE
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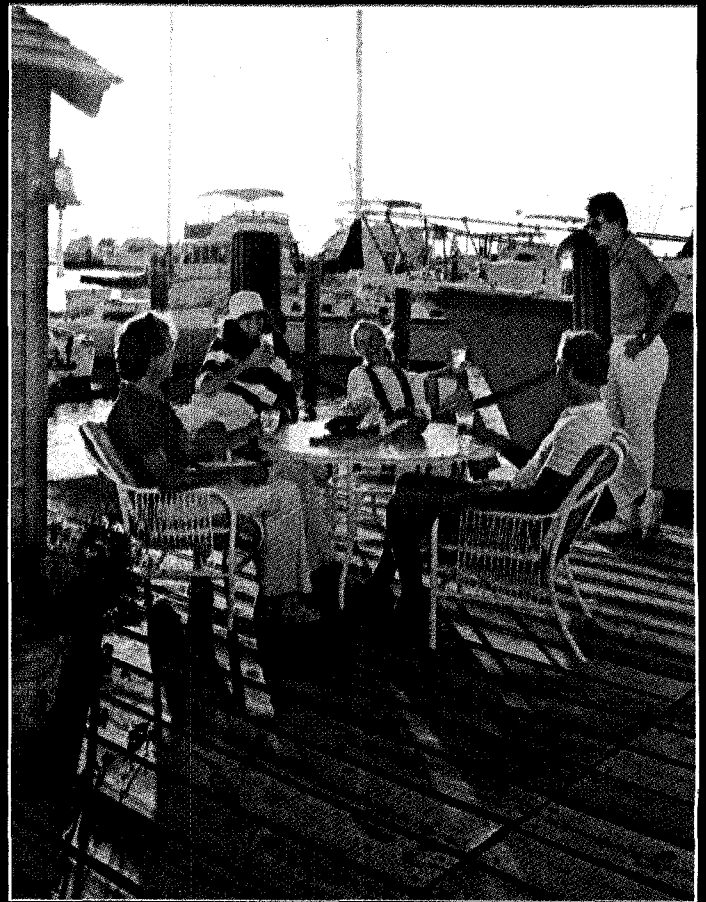
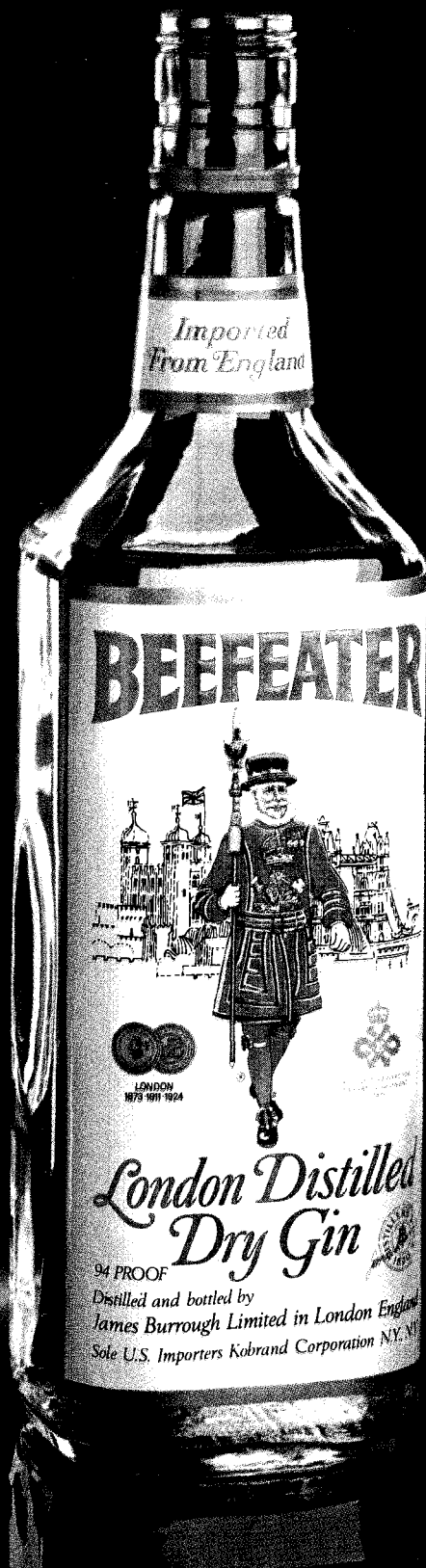


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sizes S,M,L; '88. In Right On! for Juniors.



S&A Today

THE YUPPER WEST SIDE

34 The New Class

BY PATRICIA MORRISROE

"Who's moving into the West Side?" asks a neighborhood businesswoman. "It's the young, the rich, and the restless." The invading hordes have created a whole new set of rituals: They drink their margaritas at Caramba!!!; live in yuppie housing projects; and if they're parents, congregate with their babies on Columbus Avenue every weekend. Says one father, "All the other young couples are out there with their babies, and you feel you're part of a trend."

40 Sky High

BY CARTER WISEMAN

For a developer, the Upper West Side is an ideal place—it's flanked by two of the city's best parks, has some of the city's best architecture, and has plenty of room for building. But it also has a core of community activists determined to preserve their neighborhood. Says Richard Schaffer of Columbia University, "Every planning issue in New York City is present on the Upper West Side."

48 The Dispossessed

BY ELLEN HOPKINS

The Upper West Side's newfound chic isn't good news for everyone; for some, it means losing their homes. Lower-income people are not the only ones threatened: Small businesses, unable to pay the rising rents, are closing; this month, some middle-class tenants may lose their stabilized rents. Many of those driven out are the musicians and artists who paved the way for gentrification. "All of a sudden," says one, "your neighborhood's a Perrier highway."

62 Consuming Passions

BY NANCY MCKEON

On Columbus Avenue, retailers from as far away as London, Mexico City, and Madison Avenue have moved in, searching for a customer who "knows the difference between this year's pink and last year's pink." And they've found her—and him. And while Columbus has established itself as the center of conspicuous consumption on the Upper West Side, the other avenues are not far behind.



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Commodore International has taken a sudden nosedive.

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Publishers are betting on the American thirst for gossip.

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Rewarding recitals by pianists Ponce and Perahia made one wonder about fickle fate. One Handel opera was bright fun, another thuddingly boring.

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ABT's most rapturous Juliet—no surprise—is Makarova. David Gordon's irreverent new work is a breath of fresh air.

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The innocent charm of *Aren't We All?*, a vintage comedy, comes from its vintage stars.

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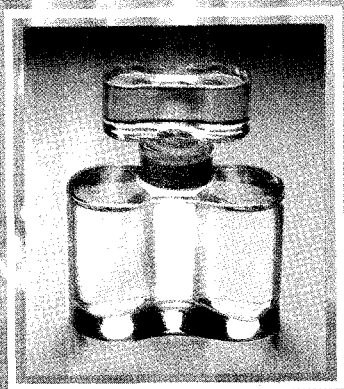
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LETTERS

Unco-operative

THANK YOU! IT'S ABOUT TIME SOMEONE wrote "Co-op Tyranny" [by Daniel Wise, April 22]. My husband and I suffered through the experience of selling our loft in Brooklyn Heights. The co-op board was composed of yuppies. Our first prospective buyers were a respectable young couple—yuppies themselves—with prestigious jobs on Wall Street, but one of them had an uncle the board unofficially objected to. As a result, they were turned down at the last minute. Finally, we sold the apartment to a woman who was a friend of one of the board members. The whole building was like some exclusive fraternity peopled by a homogeneous bunch of young urban professionals. We lost quite a bit of time and money when the first sale fell through (we'd already got another apartment), but these losses were nothing compared to the anger we felt toward that co-op board.

Linda Ekstrand
Manhattan

WISE FOUND THE MOLEHILL IN THE CO-OP mountain and then proceeded to write nine pages about it. Sure, there are some co-op boards and admissions committees that handle the review process abominably. However, in my experience, the majority of boards take their corporate responsibilities very seriously and try to conduct professional reviews of prospective tenant shareholders. Unfortunately, Wise chose not to explore the difficulties boards face, nor did he give much attention to what happens in most co-op transactions—the seller finds a buyer and makes a deal, and the board approves the sale. Maybe the ordinariness of business as usual doesn't interest Wise. It certainly doesn't make a screamer of a story.

Carol J. Ott
Publisher and editor-in-chief
N.Y. Habitat magazine

"CO-OP TYRANNY" DOES NOT DESCRIBE the abuses that continue after the admissions hurdles have been surmounted. I have found most board members to be honest, dedicated, and self-sacrificing. However, among the questionable practices I have uncovered are the use of co-op funds for renovation of board members' apartments, granting of free garage space for board members, waiving of late-fee charges for board members, use of a

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co-op's reserve fund as collateral for loan to a board member's business, an threatening dissident shareholders and even other board members with lawsuit. Shareholders are often ignorant of the rights they possess, including the right to examine the co-op board's records. The tyranny of co-op boards can often be attributed to the apathy and ignorance of the shareholders.

Michael Lawrence
Data Strat, Inc., co-op consultant
Manhattan

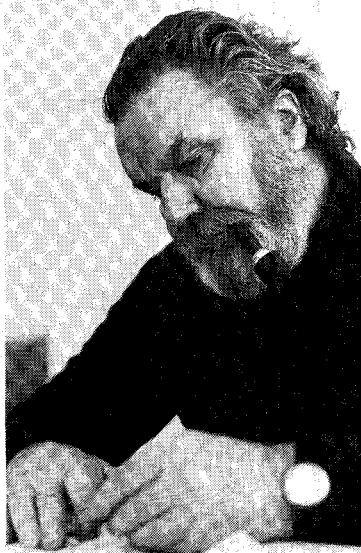
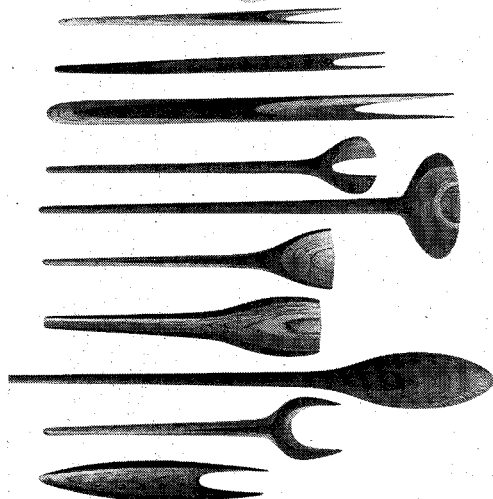
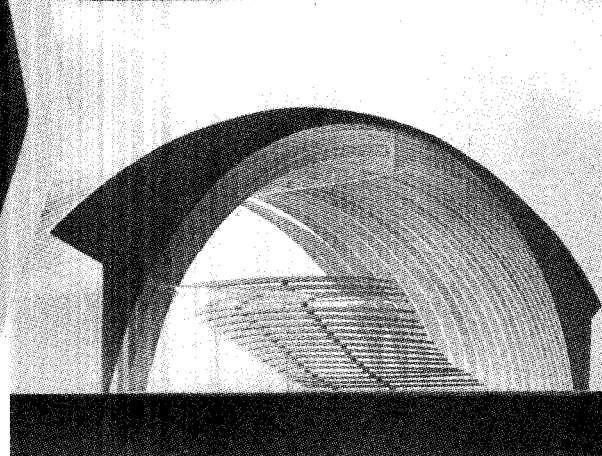
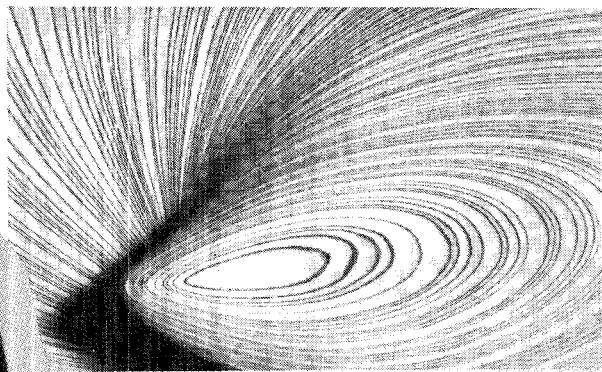
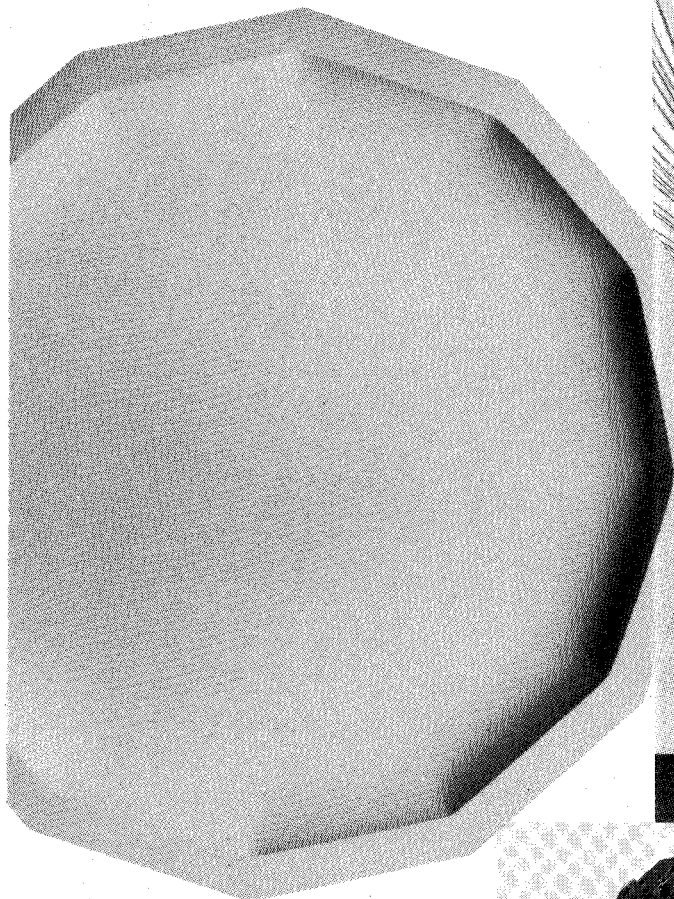
YOUR ARTICLE DWELT ON THE WORST EXAMPLES of co-op boards. The rest of us are hardworking, beleaguered board members who have brought our buildings back from the brink of disaster. I have been the president of our co-op board since the conversion of our West Side building seven years ago. Before conversion, this 60-year-old building had fallen into a state of utter disrepair under a landlord and under rent-control and rent-stabilization regulations. Ours is a middle-class building in which a majority of the original tenant-shareholders—many of them elderly—still reside. All we require of prospective purchasers is that they be financially stable. It is grossly unfair to burden shareholders with the financial and legal problems created by purchasers who overextend themselves for apartments they cannot afford.

Marsha Hunte
Manhattan

IT IS IRONIC THAT YOUR ARTICLE EMPLOYED legislative "help" for co-ops since the main cause of the disastrous state of the rental market in New York City has been the legislative process. Our housing laws have been totally counterproductive—in the course of trying to preserve the rental-housing market, the politicians have destroyed it. Co-ops are preserving the livable apartment stock in New York. Of course there are some stupid board members. But if the democratic process of shareholder elections doesn't weed out fools, why assume that the State Legislature can do a better job?

Arthur I. Weinstein
Manhattan

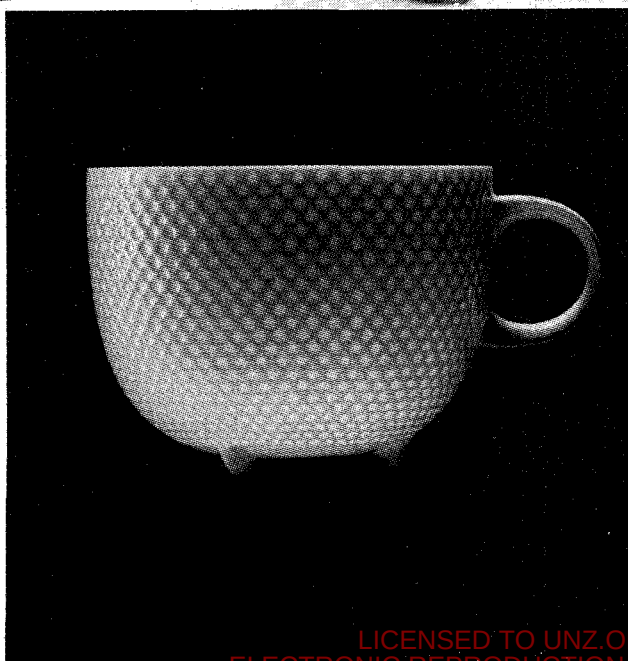
WISE LISTS THE DIFFICULTIES THAT SELLERS had when their co-op boards did not approve their buyers. My vantage point reveals yet another perspective. I cite the story of a woman who "sold" her two-bedroom apartment on Central Park West for \$275,000, but the buyer was refused by the board. This process took four months. She then found a buyer who



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was willing to pay \$350,000. This buy was also turned down. At the end of the year, she again put her apartment on the market, but this time at \$450,000. (Being told the board had a great buy for it, one who was sure to pass the board's approval, she replied, "All right but I haven't done so badly with the figures." If not for the appreciation in the market value of apartments, the deluge and "tyranny" of the boards would not be tolerated by their shareholders. Since many owners have actually profited from board refusals in this tight market, there is every reason to expect co-op board "tyranny" to rage on.

Janet Giff
Vice-president and director
Hahn & Mann Real Estate
Manhattan

GEORGE ORWELL'S 1984 HAS FINALLY arrived! I can understand wanting to know who your neighbors are, but this sounds more like an exercise in paranoia. What happened to the idea that everyone could maintain a certain degree of anonymity living in New York?

Lynn Ancor
Manhattan

AFTER READING ABOUT CONGESTED, overpriced restaurants, outrageously expensive holes you call apartments, and now command co-op boards, I'm not surprised that so many New Yorkers have moved to Florida. Unfortunately, it seems that when they retired here they brought condo tyranny with them.

Scott Tolson
Miami, Fla.

Justice for All

MICHAEL RYAN'S WELL-CRAFTED, GOOD-for-the-soul article, "The Whistle blower" [April 1], points out that, although New York City's whistle-blower ordinance sounds lofty and noble in the abstract, in practice it failed to prevent the firing of boiler inspector Carl Almodovar, resulting in several painful, payless months for him. His eventual success in being reinstated in his job and in receiving back pay hardly seems adequate compensation. The ordinance (and others like it) needs a damages clause and an accountability provision that would give offending supervisors a choice of either paying some percentage of the award out of their own paycheck or suffering a demotion to a lower-paying, non-supervisory position.

Robert E. Cool
Washington, D.C.

Sung Heroes

IN "A HERO OF OUR TIME," JOHN Leonard asks why there weren't more Wallenbergs ["Television," April 15]. There were—including Robert Bosch, chief executive officer of the interna-

People performs

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—Richard C. Bland
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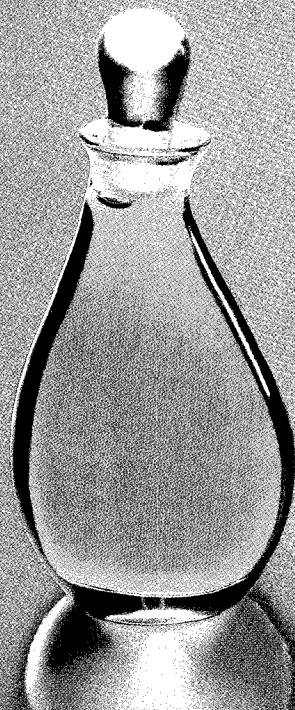


B&B doesn't stand for Baby Boom but there is a strong relationship between the two: B&B's current campaign is aimed right at the life-style of this generation. And no wonder. Boomers have altered the face of spirits marketing as evidenced by the explosion of liqueur sales and the proliferation of brands.

Richard Bland explains how this has affected B&B marketing: "We wanted to create the image with

this generation that B&B is as contemporary as they are. We chose People as the anchor of our campaign. In the first measurement after the campaign kickoff, sales in three major markets had increased 51%."

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tional automotive firm bearing his name, and Hans Walz, his private secretary. While manufacturing war matériel for the Wehrmacht in Stuttgart, these heroes of our time bribed the local police and, with great courage in the face of extreme danger, saved several hundred Jews from Württemberg. My dear parents and sister were among the saved. Bosch died during the war, but Walz survived and was one of the first German nationals to be honored by the new state of Israel.

James May
Lake Worth, Fla.

Not Kid Stuff

IF RHODA KOENIG UNDERSTOOD WHAT IT feels like for a child to be treated as an ornament rather than as a thinking individual, I think she would have better identified with what Gloria Vanderbilt was trying to portray in her memoir ["Books: Precious Love," April 22]. This type of sensitivity is not necessary in order to read the book, but it helps to distinguish Vanderbilt's biography from what Koenig apparently considers to be elaborate, money-making psychotherapy. I applaud the great emotional courage and effort Vanderbilt has shown in revealing her story to a sometimes less than appreciative world.

Kathryn P. Smith
Bomoseen, Vermont

High Horses

THE "SPORT OF KINGS" IS THOROUGHbred racing ["Intelligencer: Polo Goes Populist," by Sharon Churcher, April 22]. The "game of kings" is polo. As one of the minor English sporting poets once wrote of polo, "Let others play at other things/The king of games is still the game of kings."

David Donner
Manhattan

Sign Off

READER JOAN BETH BROWN WROTE THAT a conductor on her IND train was seen holding a piece of cardboard with an "F" written on it ["Letters," April 22]. I, too, salute this low-tech solution to the lack of correct identification on our subway trains. I observed a similar public-spirited effort on the BMT the other day. When a multi-marked train pulled into the Times Square station, a conductor leaned out a window holding a piece of cardboard with an "R" on it. One small problem. As he zoomed by me, I saw "RR" on the other side of the cardboard. Those passengers who missed the message on the train's way into the station got a different one when they looked up the tracks. Perhaps an increase in the fare to \$1 will enable the MTA to give these dedicated conductors a different piece of cardboard for each train.

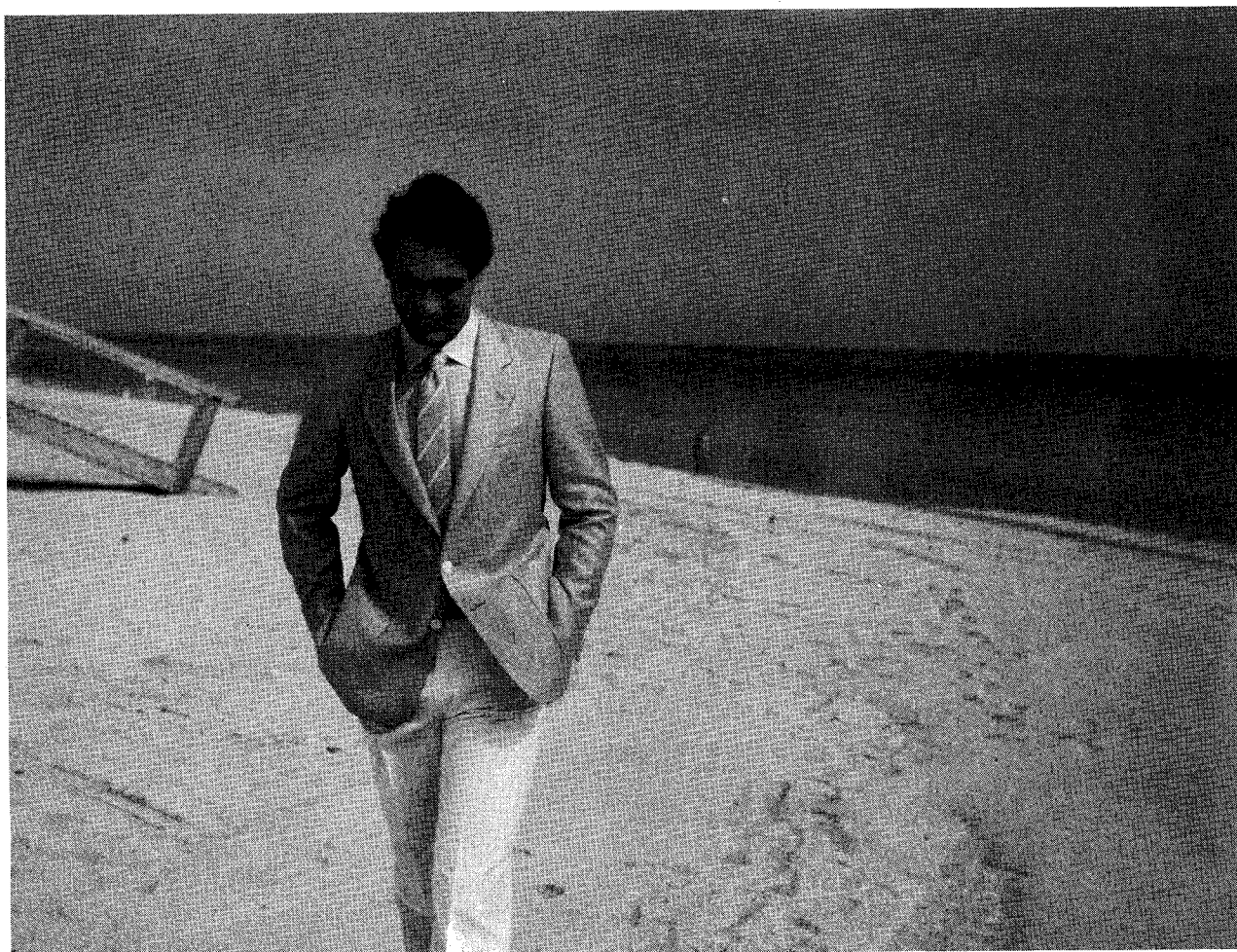
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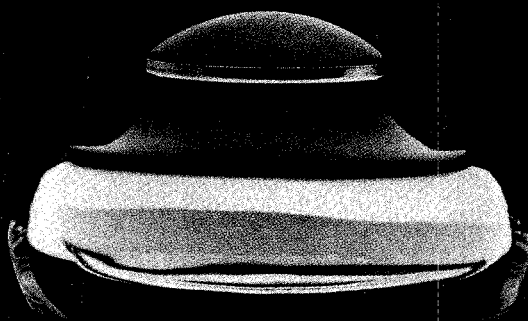


PERSONAL APPEARANCE

Adolfo will make a personal appearance at Saks Fifth Avenue on Thursday evening May 9th
from 5:30–7:30pm with informal modeling of his Adolfo Couture collection
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OBSESSION



Calvin Klein

PERFUME

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INTELLIGENCER

BY SHARON CHURCHER



Information, Please: A CBS Lawyer Checks Out Ted Turner

THE FIGHT FOR CONTROL of CBS may be turning dirty. A Washington, D.C., lawyer who represents the broadcasting giant has been calling journalists, seeking information about Ted Turner's taxes and the Atlanta conservative's "political ties."

For instance, a New York journalist who has covered the Cable News Network owner told *New York* that the lawyer, Harrison Wellford, telephoned him twice, saying that, since "CBS wanted to collect as much information as possible

about Turner," Wellford was "checking recollections and compiling anecdotes." Wellford asked about Turner's politics, the journalist said, and sought "my opinion of his financial honesty. For example, did he pay his taxes?"

The journalist told Wellford about an August 1983 *Playboy* article that deemed Turner "a flawed and dangerous man." Wellford asked if the reporter agreed with that and also got in touch with the article's writer. The journalist said Wellford offered to pay him for "consultation."

Wellford told *New York* he was only seeking published material and denied any plans to use it against Turner. "I may not have spelled it out, but I was [only] offering expense money," he said.

Still, other lawyers who have worked on takeover bids said it's not uncommon for companies to call in specialists to search out material to employ in negative publicity campaigns against the management of a coveted company or against an unwanted suitor. "In this sort of situation, there is no such

thing as good taste," said one public-relations man.

What does CBS have to say about all this? According to CBS spokeswoman Anne Luzzatto, Wellford's quest was not even authorized. She suggested he was simply making "casual contacts" with acquaintances, because "lawyers have friends who are journalists in a city like Washington." She did confirm that Wellford's firm has been working on the takeover bid in matters concerning, among other things, the Federal Communications Commission.

Vets, Yes, Politics, No?

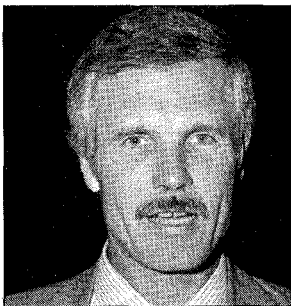
MAYOR KOCH HAS DEDICATED THIS WEEK to Vietnam veterans, but some vets have complained about the rules established for Tuesday's ticker-tape parade.

Groups and individuals interested in marching were sent a registration form telling them they must sign an agreement not to "participate in any political activity during the ceremony and parade including carrying any signs or placards other than those identifying [them]." Also distributed was a letter from the mayor, saying he looked forward to "what promises to be New York's largest and most spectacular ticker-tape parade ever."

"Koch is running for re-election, and he doesn't want any embarrassing incidents," speculated a shop steward at a large New York union that received the letter. "But a number of our vets are outraged. They were told they were fighting for free speech, and now they're being prevented from expressing their feelings over the war, pro or con."

James Hebron, executive director of the city's New York Vietnam Veterans memorial commission, said that a similar rule was imposed at the Washington Vietnam memorial celebrations in 1982. Would those who refused to sign the form be allowed to march? At first *New York* was told no by the security coordinator, but at press time, a parade official said yes, blaming the change on heavy last-minute demand to participate.

In any case, the rules wouldn't have prevented all dissent: One group was expected to carry a banner identifying itself as "Vietnam Veterans Against the War."



Turner: A lawyer's questions.



Bufman: A killer musical.



Gutfreund: Mistaken identity.

Tabloid Musical Coming

WINGO AND ZINGO MOVE OVER. PRODUCER Zev Bufman plans an Off Broadway show about a "Hearst-style" tabloid's \$500,000 name-the-killer contest. In *The News*, a paper "loosely" based on the *New York Post* covers a spate of murders, offering readers \$5,000 for information leading to the killer's arrest. "We use rock music for the reporters," Bufman said, "and middle-of-the-road ballads for the editor and the killer." The play suggests that by giving a murderer publicity the press can incite more crimes. "We'll show it's possible for a paper to affect a person's mind that way," Bufman said. *Post* executive editor Roger Wood retorted: "That's like saying all musicals would be successful if there weren't any critics."

'Hostess' Being Served Up

SOCLITE JANE STANTON HITCHCOCK is at work on *Hostess*, a novel friends say was inspired by the *grandes bouffes* of Susan Gutfreund, the lively blonde wife of John Gutfreund, chairman of Phibro-Salomon, Inc. "If people are saying it's about me, I'm sure it's a mistake," said Gutfreund. Although she's met Hitchcock, she said, "The woman couldn't know anything about me because she hasn't attended any of my parties." Hitchcock, who's married to a Mellon, said, "It's a mistake to say it's Susan. . . . There's a more recognizable character in it. The *shock* of this book will be that it's incredibly sympathetic. We're all people struggling. It just depends on the form the struggle takes."

Cocaine Doc Goes to Trial

AN OCTOGENARIAN PARK AVENUE PHYSICIAN, whose cocaine-based pain treatment ("Intelligencer," May 14, 1984) has attracted such patients as David Brenner and Regis Philbin, goes to trial this month for medical malpractice.

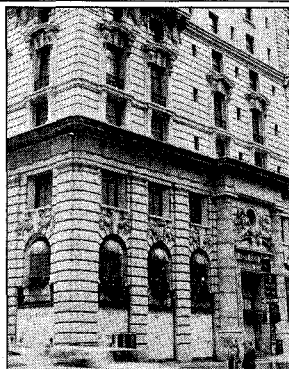
A New Jersey housewife named Hildegard Kurland claims in a suit that she became addicted to cocaine after more than 100 twice-daily treatments—in which cotton swabs saturated in a cocaine solution were inserted in her nose—for a neck condition by Dr. Milton Reder and Dr. Janet Jakub, a psychiatrist who shared his offices. In 1978, the woman charges, she had three cocaine-induced seizures and, after one treatment by Jakub, was hospitalized for a drug overdose.

A doctor filling in for Reder gave a further treatment when she came back "craving the drug," Kurland says in court papers. She also claims that the treatments over an extended period were improper for her condition.

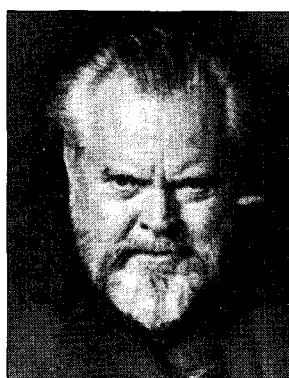
In a deposition, Jakub said she gave Kurland a solution containing 25 to 50 percent cocaine. Street mixtures are commonly 12 to 15 percent cocaine. Jakub said she also gave the woman extra swabs to take home.

In his deposition, Reder said he had administered 10- to 25-percent-cocaine solutions to Kurland and contended the treatment posed no danger of addiction. Reder and Jakub deny all wrongdoing in the case, and their lawyers refused further comment.

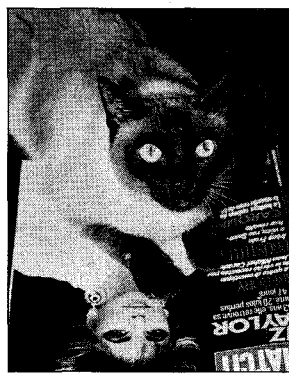
The FDA hasn't approved cocaine for pain therapy, but it can't ban its use by physicians, because the drug was in medical use before the agency got drug-approval authority. The state Health Department has investigated Reder twice and has decided his therapy is "legitimate," but its Office of Professional Medical Conduct is said to have been in touch with Kurland's lawyer. Neither the office nor the lawyer would comment.



Gotham: A new plan.



Welles: The Creator.



Cleo: Born to the purple.

An East Side Name Game

WHAT DO REBECCA ROBERTSON AND Rebecca Knief have in common? Both oppose high rises on Upper East Side streets, and both were featured in the *New York Times* a few weeks ago. In fact, they're the same person.

Robertson co-directed a City Planning Department study—covered by the *Times* in March—concluding that low-scale East Side streets should stay low. Weeks later, the *Times*'s "Home" section showed her East Side limestone, using her married name, Knief. "Down-zoning is a complicated question," said a developer, "but there's only one way people who live on those streets will vote, and that's NIMBY"—not in my backyard.

Robertson told *New York* her proposal in fact went against her interests as a property owner, killing the development potential of her \$500,000 townhouse. The official insisted that giving the *Times* two names wasn't inconsistent, because the planning story used her professional name, while the at-home story used the name she uses in her private life.

The Gotham to Go Condo?

DESPITE WORRIES THAT IT MIGHT BE TORN down, the Gotham Hotel, which has been standing empty on its prime Fifth Avenue corner for more than a year, may have a savior.

Developer Arthur G. Cohen and a group he has assembled are close to completing negotiations to buy the hotel, at 55th Street, from financially troubled Nova-Park, the Swiss hotel firm that bought the Gotham in 1979. It had planned to renovate the building and operate it as a super-luxury hotel.

Cohen may have other ideas. "Plans call for opening it as a hotel," Cohen spokeswoman Ilyne Mendelson said, but she wouldn't rule out eventual condo conversion.

Celebrity Notes From All Over

PICTURE THE SEYCHelles as the Garden of Eden, Andy Gibb as Adam, Ben Gazzara as Satan—and Orson Welles as the Creator. "I'm calling it a religious comedy," director Terence Young said of his intended movie based on the Book of Genesis, which will feature music by Andy's Bee Gee brother Maurice. "There will be some religious overtones—they can't be avoided," said Young, who has di-

rected James Bond movies, "but don't be surprised to see a TV set in the Garden of Eden." The screenplay, being written by Gerard Brach, a veteran of several Roman Polanski films, will closely follow the biblical version. "I'm not about to rewrite that," Young said, adding that he was searching desperately for Eve last week. . . . Elizabeth Taylor has suffered a separation few know about—from Cleo, the Si-

amese cat given to her by her children during the filming of *Cleopatra*. "Cleo does not live with other animals," Taylor press agent Chen Sam explained last week, when the eighteen-year-old cat made her first charity appearance, posing for the Ralston Purina Company's 1986 celebrity-cat calendar, which will benefit the Fund for Animals. While Taylor was appearing in *The Little Foxes* on Broadway in 1981, Sam

revealed, "Elizabeth was given Foxy, a huge German shepherd—and Cleo pounced on him." As a result, "Cleo lives with me, and Elizabeth has visitation rights." Cleo posed with a faux-amethyst-and-diamond necklace for her portrait. But being born to the purple (her mistress's favorite color) may have gone to her head. "After the shoot," said Sam, "she was unbearable for the rest of the day."

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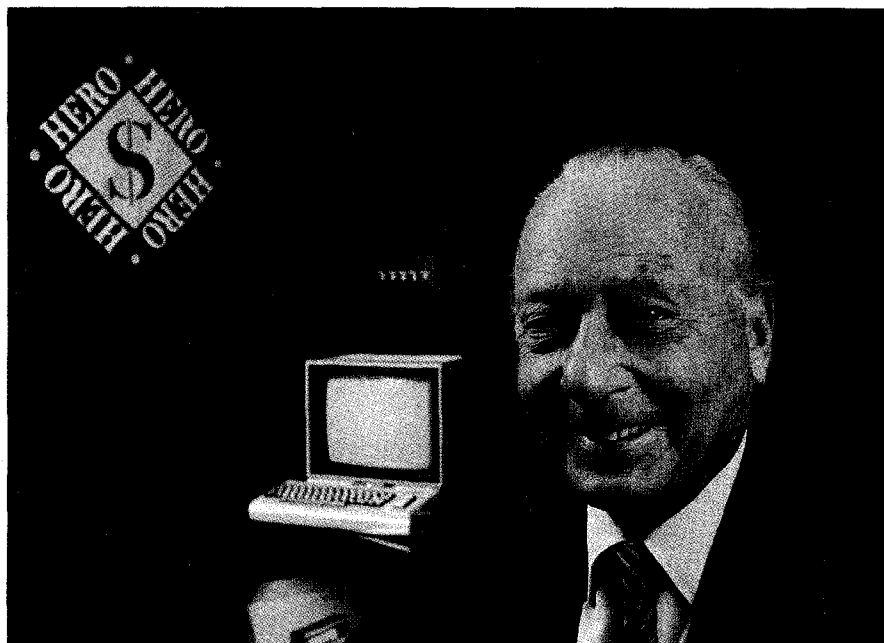
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The Bottom Line/Dan Dorfman

COMMODORE'S BIG DIVE



Chairman Irving Gould: Stung by up to \$300 million in paper losses.

Computer Chaos

WHEN AN EXECUTIVE WITH WHOM YOU'VE had a friendly relationship for seven years suddenly ducks your phone calls, you know something's wrong. That executive is Irving Gould, the chairman and largest stockholder of Commodore International, the kingpin of the home-computer business. And something clearly is wrong. Gould was readily available when the company's business was booming—but not now.

One of the great growth companies of the past five years, Commodore has gone into a nosedive. So, too, has its stock, from a mid-1983 high of 60½ to a recent price of around 10. As a result, Gould, who has steadfastly held on to his 6 million Commodore shares (20 percent of the company), has suffered a huge paper loss—up to \$300 million in less than two years. Who knows? With that kind of trouble, maybe I wouldn't want to talk to anybody, either.

More significantly, the company's latest fiasco—a reported fiscal third-quarter loss of nearly \$21 million, which followed a 93 percent profit decline in the second quarter—has sparked talk on Wall Street that the company is headed for serious financial trouble, perhaps even bankruptcy.

Such speculation is labeled by the company as "ridiculous." A company official cites strong bank lines, good potential for new models, and declining inven-

tories of aging products—notably the Commodore 64 model computer, which retails for around \$150 and has been the best-selling home computer in the world. However, several savvy Wall Street watchers of the microcomputer business tell me bankruptcy at some point is a possibility, especially if Commodore's much heralded new Amiga computer turns out to be a dud. The Amiga, a higher-priced model (around \$1,500) with advanced color graphics, is supposed to be out later this year. Its big competitor: Apple Computer's Macintosh, sold by some dealers at a discount price of between \$1,700 and \$1,800.

Commodore's rapid decline tracks the overall drop in home-computer sales. The company, which accounts for about 60 percent of the home-computer market and topped \$1 billion in sales in fiscal 1984, started as a family-owned typewriter-repair shop in the Bronx founded by Jack Tramiel, a Polish-born survivor of Auschwitz. Gould, a Canadian businessman, bought a piece of the company in 1966, and ten years later, Commodore acquired a semi-conductor firm that was the springboard into lower-priced home computers. Tramiel, regarded as the operating brains of the company, left Commodore in January 1984 to take control of Atari. Today, in addition to Commodore's other problems, a company subsidiary is being questioned by the Internal Revenue Service about certain tax savings the subsidiary claimed.

"There is a possibility of bankruptcy," says Doug Cayne, an analyst at the Gartner Group, a technology-research outfit in Stamford, Connecticut. His views sum up the thinking of several analysts. "If Amiga makes it, the company will do a lot better. If it doesn't, the company's problems [operating losses and declining sales] will intensify."

Gould has previously said he expects renewed profitability "in the near-future." But the company won't clarify what he means by "near-future." In fact, if you listen to Clive Smith, Commodore's vice-president of corporate planning, you can get the idea that a return to profitability over the short run is anything but likely. Says Smith, "We're introducing four new products—two in the U.S. and several in Europe. And there's going to be a lot of start-up costs." Obviously those high start-up costs figure to eat heavily into potential earnings.

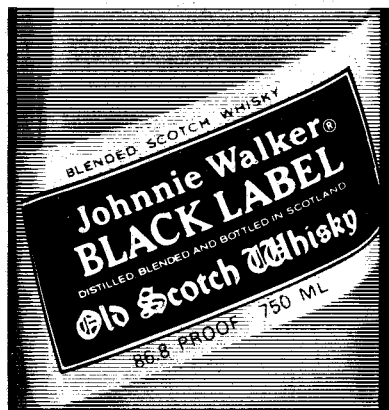
In any case, Gould's expectation of a short-term return to the black is greeted with skepticism by a number of Wall Street analysts. One is First Boston's Charles Wolf. Commodore has already indicated it will have a fourth-quarter loss, and Wolf thinks the loss will be a whopper—about \$25 million after taxes. That would mean a total loss in fiscal 1985 (ending June 30) of \$15 million, or 50 cents a share. What's more, Wolf sees a loss of a similar magnitude in fiscal 1986.

Wolf, who recommended sale of Commodore's shares in mid-December, when they were selling at about \$20, thinks they should be sold even at half that price. And his negative view takes account of both the company's near-term prospects and his current assessment of the Amiga. Near-term, he notes, the company is sitting on an inflated inventory—around \$400 million—the bulk of it related to the Commodore 64 computer. "It's just like the video-game episode of two years ago," Wolf says. "Interest in video games died overnight, and interest in lower-priced, limited-function computers also appears to have died."

Commodore has vehemently denied it plans any huge write-down of its existing Commodore 64-related inventory, but Wolf, along with a number of other analysts, sees this as a distinct possibility. "The U.S. market has disappeared on them, so big markdowns are very possible," he says. And if they mark down the price of the 64 even more (in February, its price was cut 25 percent from the \$189-to-\$199 level), "you could see Commodore

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what to cherish and what to avoid
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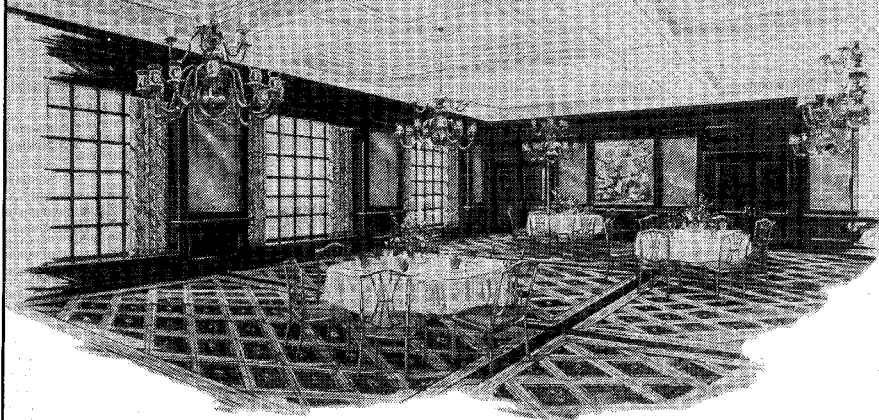
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lose as much as \$2 a share this year,' Wolf says.

Wolf's doubts about Commodore also extend to the two big new products the company has been touting—the 128 computer and the Amiga. The 128 model, a more powerful version of the Commodore 64 that is due out shortly and is expected to retail in the \$269-to-\$295 range, is described by Wolf as little more than "an enhanced 64 with bells and whistles"—a view shared by other analysts. "I know it ain't going to save the company," adds Wolf. As for the Amiga, Wolf says, "unless it's dramatically better than anything in the market, it's going to have only modest sales. So you're talking about a big if."

There are just too many uncertainties with this company, and that's why the stock should be sold, he says.

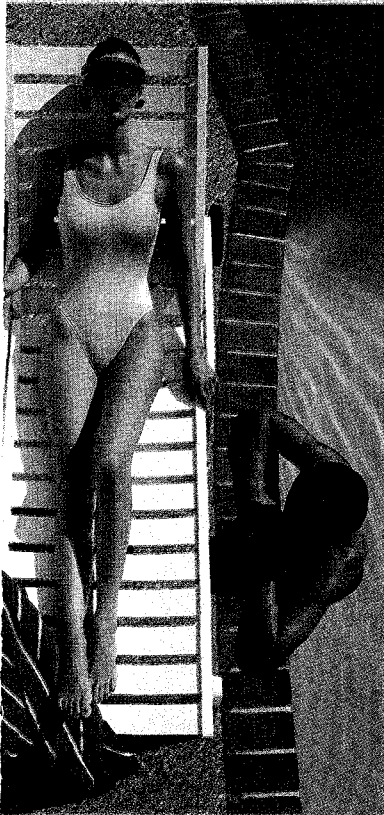
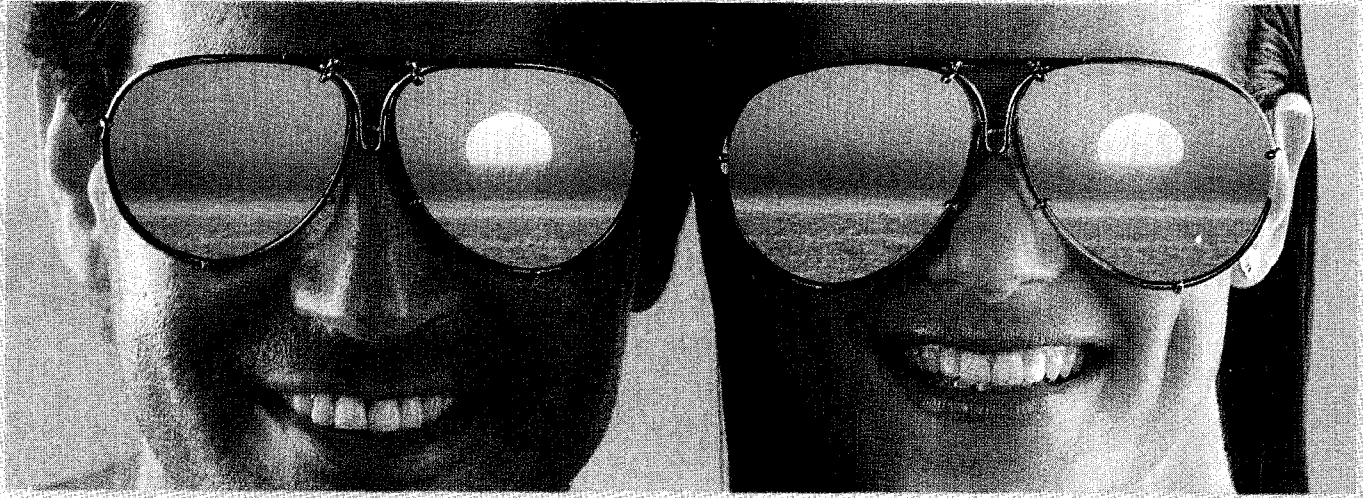
Mark Manson, an analyst at Donaldson, Lufkin & Jenrette, raises another question on the minds of a lot of analysts—whether there's actually a market for a machine like the Amiga. It's not clear that people will buy a machine specifically for its graphic capabilities. Several analysts also raise questions about Commodore's ability to develop a proper dealer network for the Amiga, since the company's business is done largely with mass merchandisers like K Mart.

Manson looks for more bad news than good news coming out of Commodore. He refers chiefly to additional competitive threats, notably from Atari (which is thought to be sitting on a huge inventory) and from the Japanese. The bottom line: the prospects of huge write-offs by Commodore on its current inventory and thus a lot more red ink for the company.

Commodore's Smith tells me that most dealer inventories are light on the Commodore 64, suggesting it continues to be a good seller at its discounted price of \$150. In fact, he suggested I talk to some of the company's customers. I did. And one large Commodore customer told me his 64 inventories were indeed light. But that's because the chain has refused to order any more, an official told me. "The 64 is now a deadbeat," he says. "And the less ill said about the dead, the better."

Over the last five years, between fiscal 1979 and fiscal 1984, Commodore produced a dazzling growth rate—a 78 percent compounded annual growth in sales and an 89 percent compounded annual gain in net profits. But that was yesterday. Today, the business it dominates has turned sour, evident not only from Commodore's decline but from IBM's decision to end production of the PCjr, from slowing sales at Apple Computer, and from the plight of Atari, regarded by many analysts as a likely casket case. And so the question arises: Will Commodore be another Osborne—a fast-growing computer company that virtually collapsed overnight and went bankrupt? ■

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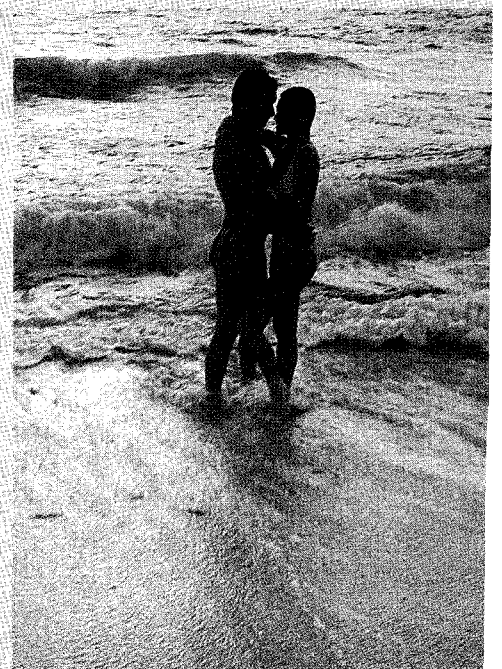
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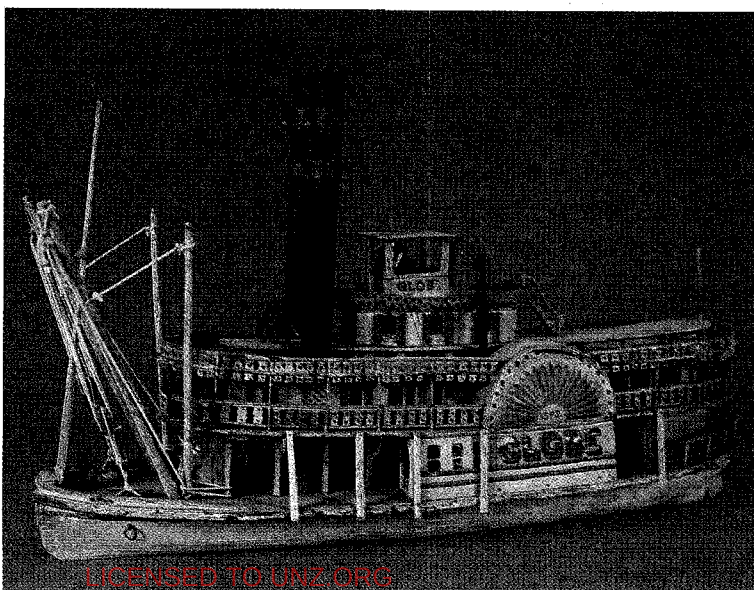
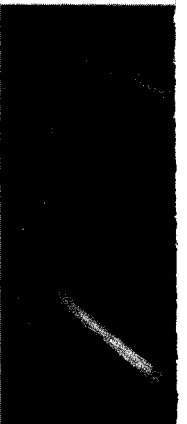
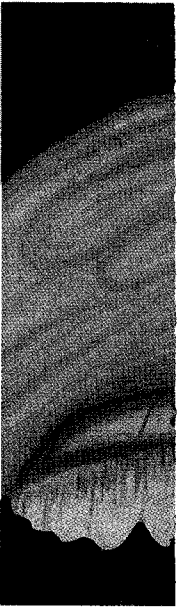
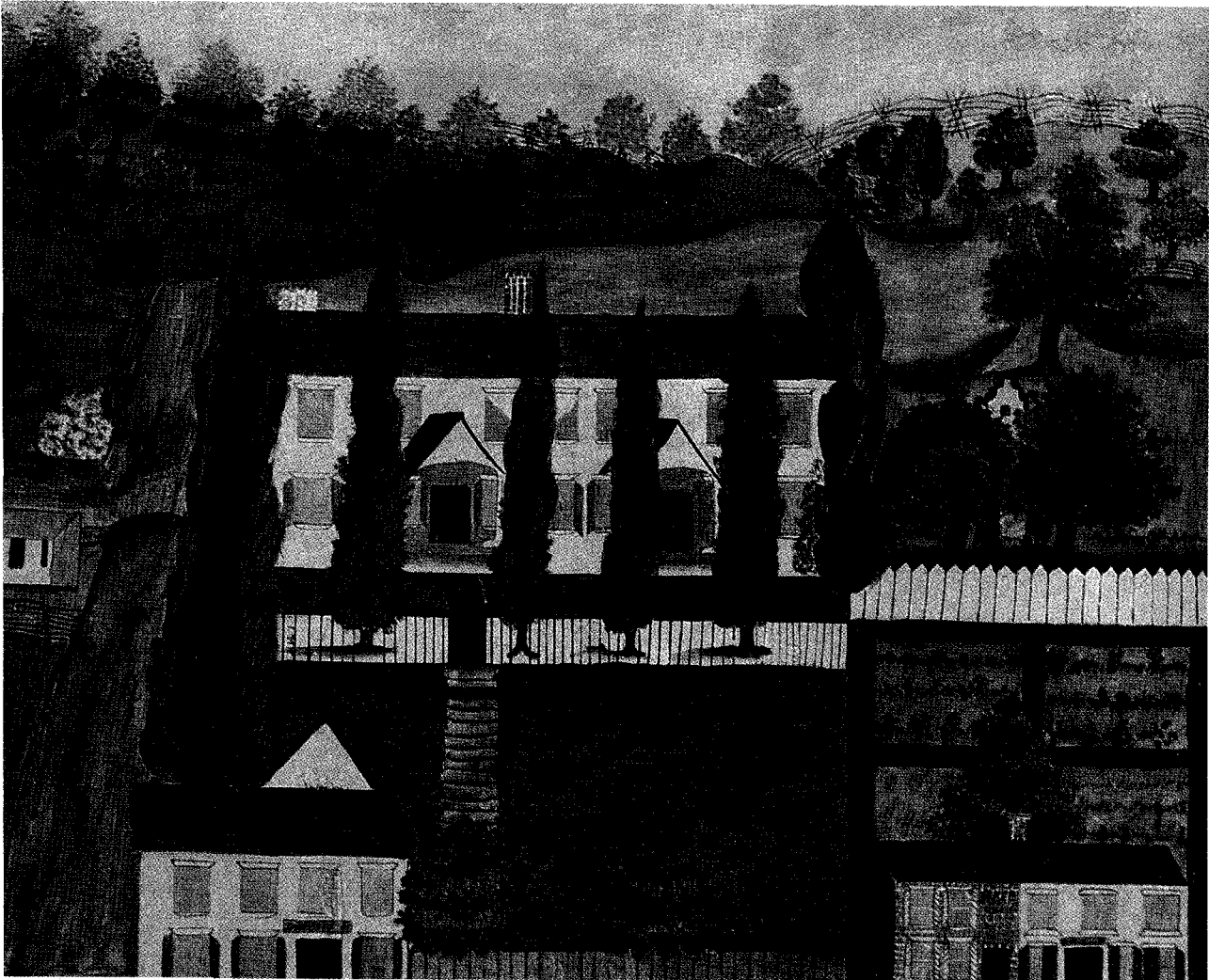
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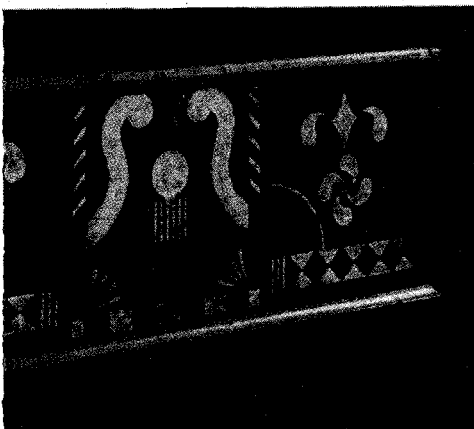
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New view of



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If your view of the old south is "Gone With The Wind," New Orleans jazz and pecan pie, look again at the pictures to the left. They are a small sample of the artistic treasures recently retrieved from out-of-the-way corners of the real old south. You'll find them all in a fascinating new exhibition titled "Southern Folk Art."

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That's one reason we sponsored this exhibition, and why we urge you to see it at the times and places listed below. In our business, as in yours, we need to be reminded that we, too, must leave a record—and that the only record that will count is that which we have created by our own individual initiative, our individual creativity and our individual innovativeness. Sponsorship of art that reminds us of these things is not patronage, it's a business and human necessity.

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Museum of American Folk Art, New York, N.Y., May 15-August 25, 1985.
Birmingham Museum of Art, Birmingham, Ala., October 17-December 8, 1985.
Tennessee State Museum, Nashville, Tenn., January 9-March 8, 1986.
The Mint Museum, Charlotte, N.C., April 5-May 25, 1986.
Valentine Museum, Richmond, Va., June 17-August 30, 1986.
J.B. Speed Art Museum, Louisville, Ky., September 28-November 30, 1986.

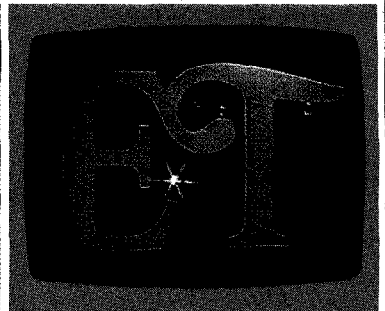
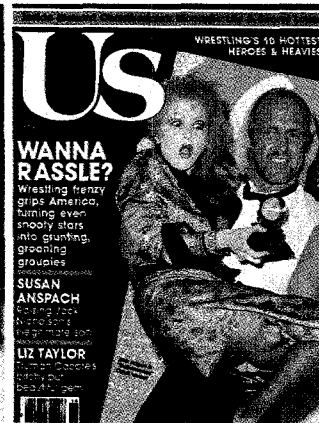
(top left) A FULL VIEW OF DEADRICK'S HILL, Rebecca Chester, Jonesboro, Tennessee, 1810. Tennessee State Museum.
(top right) PORTRAIT OF ELIZABETH JANE CARUTHERS, Artist unknown, Talladega County, Alabama, Dated 1835. Collection of Barbara Grabhorn.

(center right) CHEST, Maker unknown, Decorated by Johannes Spitzer, Shenandoah Valley, Virginia, c. 1800. Private Collection.
(bottom right) QUILT, Maker unknown, Kentucky, c. 1850. Huntington Galleries.

(bottom center) MODEL OF THE SIDEWHEELER "GLOBE," A.C. Payne, Tennessee, 1872. Tennessee State Museum.
(bottom left) REDWARE LION, John Bell, Waynesboro, Pennsylvania, c. 1850. Private Collection.

Media/Edwin Diamond

CELEBRATING CELEBRITY



Getting the picture:
Personality journalism's
latest contenders.

The New Gossips

NAMES MAKE NEWS. BIG NAMES MAKE bigger news.

Was that rule of gossip first laid down by Homer, who filled his epics with tales of the noble-blooded and fair-browed? Or was the author, more recently, Andrew Heiskell, who helped get *People* magazine started, with the offhand comment to one of his colleagues that people are interested in other people?

Whoever most fully recognized it, Greek poet or Time Inc. executive, the consuming interest of the many in the lives of the few is the media trend of the eighties. *People* magazine, just eleven years old, made more profits for Time Inc. last year than any other magazine except *Time* magazine's combined national and international editions. In television, the syndicated *Entertainment Tonight* show, finishing only its fourth season, goes to some 150 stations.

Now, in the belief that the audience can't get too much of a gossipy thing, the owners of *ET* are preparing to start a new weekly magazine, *Entertainment Tonight Magazine*, based on the program; another group of entrepreneurs is putting up around \$9 million to purchase *Us* magazine; and Time Inc. will begin testing the prototype of *Picture Week*, a new magazine that covers some of the same territory that *People* does, beginning in mid-July. Meanwhile, the *Star* has shed its low-rent look and repositioned itself as "America's Human Interest Newsmagazine." "Call it what you want—gossip journalism, celebrity journalism, human-interest journalism," says Jann Wenner, the founder and editor of *Rolling Stone*, who is becoming one of the new owners of *Us*. "By any name, this has become the dominant theme of American journalism over the last five years."

People, ET Magazine, Us, Picture

Week, et al. may not have been what the Founding Fathers had in mind. Straight, "serious" journalism emphasizes the truth values of news; gossip, celebrity journalism, and the life-styles of the rich and famous all aim at consumer values—news as fun. The celebrity marketers are betting that Americans have an unslakable thirst for more. *People* magazine's circulation topped 2.8 million in ten years, and *Us*, despite its lackluster quality—it's a kind of bargain-basement version of *People* journalism—sells around 1 million copies. These are Easy Readers, magazines for people raised on television fare who like to get their information in picture form.

Television also helps explain some of the contemporary fascination with personalities. "News is TV, entertainment is TV. Hell, life is TV," says Wenner. Before television, there were movies, and movie magazines. But moviegoing was a once- or twice-a-week experience. Television-watching is a nightly habit. Television's royal family is much larger than the old Hollywood royalty. It includes the stars of the news, like Dan Rather; sports stars (seasonally adjusted); and stars of politics and even business. There are celebrities famous for being famous: What else did Clara Peller do but ask where the beef is?

The evolution of the galaxy of the celebrated is a process Wenner knows. His own magazine started out celebrating rock music and broadened its coverage to include entertainment, pop culture, and politics. The 39-year-old Wenner says he will be the full-time editor of *Us*, leaving *Rolling Stone* in the care of managing editor Bob Wallace. Some associates claim the magazine has essentially run without Wenner's hands-on contributions for years now, as he has pursued other ventures, including his own celebrity (*New York*, February 25).

Whatever the truth of that claim, *Us*

will require Wenner's complete attention. It's been something of an orphan for most of its eight years. The New York Times Company was the first owner. But some *Times* executives were uncomfortable with a celebrity magazine—*Us* wasn't them—and the *Times* never put real resources into the magazine. The *Times*'s successors, Macfadden Holdings, Inc., and Warner Communications, Inc., weren't indulgent owners either. Wenner says that will change now. His chief partner in the new venture is Don Welsh, a former associate publisher of *Rolling Stone*. Welsh, 41, has created a new category of magazine—a kind of micro-celebrity journalism. Welsh reaches for six- to ten-year-old consumers-in-training with *Muppet* magazine, *Barbie* (as in Barbie and Ken) magazine, and *He-Man and the Masters of the Universe Magazine*. Welsh calls his company Telepictures Publications, which gives it the appropriate post-Gutenberg spin: print modeling itself on TV and pop-culture icons.

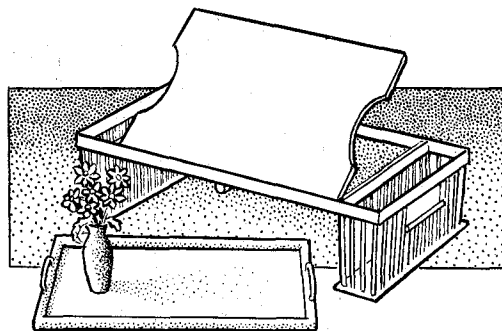
Magazine publishing isn't child's play. The elements that make for a profitable, long-running magazine can't be reduced to a formula, secret or otherwise, like Coca-Cola's. Still, among the ingredients of success are ample financing, the right editorial content and position, and intelligent marketing and distribution. Telepictures is considered a well-run company. But there's some question on the other counts. *Us* has always been done, as one of its former executives says, "on the cheap. We didn't publish weekly, but every other week. We didn't go into every supermarket, but every other supermarket." In particular, *Us*'s promotion through the TV ads that are so important for celebrity magazines was invisible.

Wenner says he plans to make the magazine "smarter, hipper, with high-quality journalism." He's already begun to hire his own staff of writers and edi-

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tors, many of them in their mid-twenties. Wenner also says *Us* will keep its twice monthly schedule and gradually evolve over the summer toward the model he has in mind—the final issue of the revived *Look* he edited briefly in 1979. Wenner's last *Look* was good, but his critics wonder, as one says, "whether he still has the chops. . . . He's been a Johnny one-note, though brilliant, for years now." More to the point, there are doubts about whether *Us* can succeed without becoming a weekly.

The backers of *ET Magazine* have deep pockets. One parent is Simon & Schuster, book publishers who are still very much wedded to Gutenberg. S&S is owned by Gulf & Western Industries, Inc., also part owner of the *ET* TV show.

Years ago, Mel Brooks memorialized Gulf & Western as the mega-corporation "Engulf and Devour." This time, Gulf & Western may be trying to digest something that could give it heartburn, or worse. Simon & Schuster is the hot book publisher of the moment. But publishing a weekly magazine is not like publishing best sellers; good display—getting magazines onto the limited spaces of newsstands and supermarket racks—has been a key to single-copy sales (half of *Us*'s circulation, two thirds of *People*'s). Book publishers still have a lot to learn about distribution, as even some of S&S's best-selling authors can testify.

The editor of *ET Magazine* will be Harriet Fier, a native New Yorker and a Smith College graduate (class of '71), who has already held senior editorial jobs at Time Inc., the *Washington Post*, and *Rolling Stone*. Fier worked with Wenner for eight years, the last four of them as managing editor of *Rolling Stone*. Right now, she is working on a prototype and planning a regular weekly for next year. She projects an initial circulation of between 600,000 and 1 million.

When *People* began, it chose a magazine format that explicitly imitated television—big pictures, few words, short takes, fast pace. Under managing editor Richard Stolley in the 1970s, the magazine followed the now-famous Stolley's Law of Famous Covers—*young is better than old, pretty is better than ugly, TV is better than music, music is better than movies, movies are better than sports, anything is better than politics*. After a stop at *Life* (more big pictures, more celebrities), Stolley, 56, is now in charge of the new *Picture Week*. Bemused Time Inc. people are about evenly divided between those who hold that *Picture Week*'s competition will be *People* and those who hold it will be *Life*. At *People*, Stolley's successor (and potential rival) is Patricia Ryan, 46. Ryan has the daunting task of trying to improve on an already successful product; she's moved toward news, profiles, and at times, "celebrity death" covers—her best-selling is-

sues have included covers on the deaths of Princess Grace and Richard Burton.

Stolley's *Picture Week* and Fier's *ET Magazine* will probably fit somewhere between *People*-reading and TV-watching, further blurring the lines that separate print and television. For example, Fier's magazine may use the *ET* show's logo and some of its graphic styles and departments, and Fier may herself appear on *ET* to talk about pieces in the magazine. *ET* the TV show tends to attract a female audience (as do *People* and *Us*). Fier hopes to get more male readers as well, with business-of-show-business stories and hard-news coverage.

Like her former colleague Wenner, Fier sees the personalities of TV, show biz, and the media as the common national cultural reference point. America has imploded: News is entertainment, entertainment is news. "My liberal parents, my pals from the sixties, the yuppies... everyone knows Liz Taylor. That's what people talk about," she says. Fier also believes the audience, particularly its younger, 20- to 30-year-old members, turns to the popular culture's celebrity figures not solely for purposes of worship but, more practically, to model their behavior. In a time when younger men and women seek out the fast track professionally and try to live new, as-yet-untracked social roles, people need all the help they can get. Says Fier, "Haven't you heard a friend say about some personal situation, 'I feel like Jill Clayburgh in *An Unmarried Woman*'? Our magazine will deal with that iconography."

This may sound awfully pretentious. We are, after all, talking about a journalistic form that's as disposable as a sheet of Kleenex. But something besides voyeuristic enjoyment brings audiences back to *People* and *ET* again and again. Beneath the glitz and the graphics, they're telling something to everyone "lost in America." And check-out-counter psychology aside, magazine marketing experience suggests that the full business potential of a journalism that celebrates celebrity has not yet been reached. In the classic pattern, publications tend to cluster in twos or threes—*Life/Look*, *Time/Newsweek/U.S. News, Car and Driver/Road & Track*. *People* magazine is so firmly number one in advertising, circulation, and promotion that there is effectively no number two.

That may be true because no one has yet done anything well enough to challenge *People*. If so, Wenner's *Us*, Fier's *ET Magazine*, and Stolley's *Picture Week* all have a clear shot at finishing in the money. Of course, there's an alternative explanation: Perhaps the television generation now has enough telereading to handle with *People* and won't support any more print, no matter how celebrated the images. Just picture that. ■

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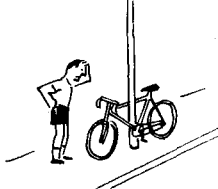
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FAST TRACK



GOOD NEWS

A Little Help for Some Friends

"NOBODY REALLY WANTS TO think about AIDS," says Victoria Hamburg, a TV producer and the

Shubert, agreed to donate the 1,500-seat space for an evening. Mike Nichols then asked Lorne Michaels to

produce the event, and Nichols and Elaine May (who will perform together), Joan Rivers, Gregory Hines, Phil Donahue, Steve Martin, and Randy Newman signed on. (Tickets will go for \$100, \$250, and \$500.)

One goal of the benefit is

to extend AIDS awareness—and the burden of fund-raising—outside the gay community. "It should be a concern to everybody," says Dr. Mathilde Krim, chairwoman of AMF, "because it is a threat to everybody." AMY VIRSHUP



Nichols and May in 1959

coordinator of "Comic Relief," the benefit for the AIDS Medical Foundation (AMF) that will be held at the Shubert Theatre May 19. "This is a way for people to feel that it's okay to think about it."

Last fall, Hamburg volunteered to work at the foundation—whose goal is to speed up AIDS medical research—after a friend came down with the disease. "I watched somebody I know go through one of the most difficult experiences I can imagine," she says.

In November, Hamburg called Broadway theater owner and producer Bernard Jacobs to get advice on a media campaign for AMF. He suggested a benefit, and soon afterward, Jacobs, partner Gerald Schoenfeld, and Joe Papp, whose *A Chorus Line* is running at the

BRIEF LIVES

RIGHT TIME, RIGHT PLACE

I KNOW ABOUT THE GUT STUFF," SAYS writer and actress Mary Kay Place, rushing to explain why she's so excited about her stage debut in *Juno's Swans*, which will open May 22 at Second Stage.

"Communicating without words, sparking off the other actors, letting the unconscious start pumping stuff out and . . . so . . . what was the question again?" Place sighs and smiles her bashful, squinty smile, apologizing "for being so *durn* tired."

Place, 37, perhaps best known for her performance as Meg, the aspiring single mom in *The Big Chill*, has every right to be tired. On a Sunday evening just five days before *Juno* is to begin previews—and just three weeks after it began rehearsal—she's studying her lines in an Upper West Side restaurant and talking about her very funny, very nervous role as an eccentric actress groping for rapprochement with a disapproving older sister. The play is the first written by actress E. Katherine Kerr and the first that actress Marsha Mason has directed in New York. With all those firsts, it's not surprising that Place's pressure-cooker preparations and "wired to the hilt" reaction to New York City have robbed her of sleep: Staying at the apartment of a friend, *Big Chill* co-star Jobeth Williams, she's still not used to "the major gang wars, kids yelling 'I'll kill you!' outside the window all night long—and on a school

night!" She shakes her head in disbelief, playing the Oklahoma kid who still gets floored by the big city.

Place arrived in Los Angeles in 1969 fresh out of the University of Tulsa, and worked her way up through the ranks of some of TV's better sitcoms. She appeared in and co-wrote

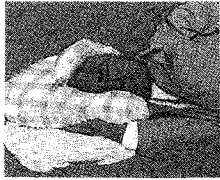
scripts for such programs as *M*A*S*H* and *The Mary Tyler Moore Show*, and then won hearts (and an Emmy) in *Mary Hartman, Mary Hartman* as country singer Loretta Haggars. After a string of small, glowing performances in movies like *New York, New York* and *Starting Over*, she captured something important in *The Big Chill* about women trying to beat the biological clock (Place herself has never been married).

That film was acclaimed for the actors' almost telepathic communication, and

Place is trying to make that happen again with Betty Buckley and Daniel Hugh-Kelly, her co-stars in *Juno's Swans*. After the play closes in June, Place will be seen in a film adapted from a Joyce Carol Oates story and in a comedy special with Martin Mull. She'll also return to her house in "a *Leave It to Beaver* part of West L.A.," to complete a screenplay. None of this, however, before finding a small Manhattan apartment, "a tiny nest to work in, with A.C. and six of those white-noise machines so I can work in peace. 'Cause *honey*, I've got stuff to do." ERIC POOLEY



MR. PEEPERS'S NIGHTS: *Men of a Certain Age*



ESTÉE LAUDER INVITED ME TO lunch with the handsomest men in New York. I wasn't quite sure whether I was on the actual "handsome" list, but I approached my mirror that morning hoping to find that Don Johnson of *Miami Vice* had decided to inhabit my face for the day. I combed my hair in a concealing fashion. I changed my tie twice.

Men of a certain age can hope for very little. Their wens and fenwicks are naked to the world. Their "My Way" sins are mapped out in veins resembling the tributaries of the Nile. Tufts of hair sprout in the most unforgivable places. When they begin to jog, they get that sucked-out, terminal look. Of course, glasses can cover the eyes. They can inherit a good head of hair like John Fairchild's. They can have a creative barber like Raymond of the Regency Hotel or tend a

with the Australian Consul General John Taylor and Pete Peterson. Next to us was "London," which looked exactly like the window table at Mortimer's at 2:30, minus Kenny Lane and Pat Buckley. It was a real thin-and-rich killer table, with Glenn Bernbaum, Andy Warhol, Norman Parkinson, Ahmet Ertegun, Nancy Tuck Gardiner from *Town & Country*, Mr. Zipkin, and Nan Kempner. Needless to say, their cookie tray remained unapproached.

Leonard Lauder introduced his mother, with whom he's been working for 30 happy years. Estée said she had been perfecting the scent of Lauder for Men for three years all over the world. "It gives a man a lift," she said, and she told how saleswomen were trained to try Lauder for Men on the women to whom they were selling Lauder cosmetics at Bloomingdale's. "If you don't smell it, you can't sell it," she said wisely.

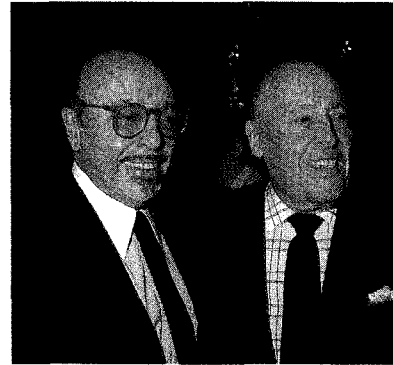
We all got handsome gift boxes with three bottles of



Estée Lauder and Francis Kellogg



Harrison, Colbert, Redgrave, and Brett



Ertegun and Zipkin

permanent Arnaud de Borchgrave tan. Sometimes polished shoes and good posture help a bit. I imagined the voice of Charles Van Rensselaer telling me, "Chins up all the way," and I left the house. I stopped in at Bloomingdale's and bought some Lauder for Men, rubbed it on my palms, and slapped it on my face. At least I might smell handsome.

Evelyn Lauder, who looked dewily beautiful in pink, seemed actually glad to see me. I noticed the other men make their uncertain entrances. Ken Lipper said he was there to get face recognition and airtime. "Everyone knows what Andrew Stein looks like," he said. The lunch was a brilliant idea. All these fellows knew they could run a company, but many hadn't heard the word "handsome" in years and some never would. A few were saying they never go to "these things," but here, for the Lauders, were the gentlemen who lunch. John Brademas was there. Pete Peterson, Jim Brady, Stan Shuman, John Fairchild, Osborn Elliott, Ambassador Francis Kellogg, and David Brown. Spencer Haywood posed with Norman Parkinson. The famous cobra-and-cuff-link collector Jerome Zipkin made a stately entrance flanked by the thin Mercedes Kellogg and thinner Nan Kempner. He wore a shirt with windowpane checks and a *moue*. When he saw me, his lips parted slightly and his massive head reluctantly inclined forward in what I hoped might be interpreted as a nod. Glenn Bernbaum had been lured from the Mortimer's lunch crowd, all of whom had reassembled here anyway. I tried to make my way over to Estée Lauder, but she was trapped in a madhouse of camera. Even under the extreme lights, she looked superb.

We were seated according to cities. I was "Vienna," along

Lauder for Men and a compact and lipsticks for the women. Now I had four bottles, which would take me in my Presbyterian frugality a long way. In a taxi back uptown, Oz Elliott, dean of the Columbia School of Journalism, began to examine his kit. He pulled out the gold compact. "This nose could use a little powder," he said holding the compact upside down, but he went no farther.

THAT NIGHT, BATHED IN LAUDER FOR MEN, I WENT TO THE opening of *Aren't We All?* It means aren't we all bloody old fools.

The night was like *la ronde*, a reconstruction of lunch. The first person I saw was Mrs. Lauder, standing in the rear of the theater with the show's young co-producer, Bryan Bantry. In front of me was Shirley Lord of *Vogue*, who had been at "Vienna" with me at lunch and now was with Abe Rosenthal of the *Times*. In the center of my row was Mr. Zipkin, who hadn't done his duty and changed to black tie. Farther back, the newly wed John Dukas, with their matching streaks of white hair—the chic skunk look—talked to the newly wed Mariel Hemingway and Steve Crisman, while rows ahead, the newly wed Claudia Cohen and Ronald Perelman gossiped with their constant companion and employee Dennis ("With this mouth, I'll never be broke") Stein. I saw Alecko Papamarkou, who had been mysteriously absent from the "handsome" lunch.

"Are you keeping awake?" he muttered at intermission, where we lost the still-nuzzling Perelmans but kept Stein and his very big cigar. "It's like Old Timer's Day at Yankee Stadium. They come out, and (continued on next page)

CHOW

DESK TOP DINING

MANGIA IS ABOUT THE most inviting take-out place in town—wainscoted walls, a fireplace, English country antiques—and since it opened at 54 West 56th Street in 1981, it's been one

and cucumber, for \$5.50. In Mangia's first year, when it staked out the territory between deli and lavish catering, it grossed \$700,000. Last year, it took in well over that.

Now Mangia has bought a five-story building at 37 West 46th Street, and by the end of this month, a second-floor take-out/delivery kitchen will begin to provide food for the corporate crowd from 50th Street down to 42nd Street and from Seventh Avenue across to Lexington (there will be a charge for delivery outside this area). Next February, a street-level shop just like the one farther uptown will



of the most popular. Local professionals drop by in the morning for warm, delicate scones at \$1.10, or a slice of Dundee cake or a croissant for a dollar. At lunch, they take out or order in things like Mangia's baguette with English Cheddar, watercress,

open here.

The new Mangia will still emphasize inexpensive breakfasts and elegant, light lunches, but starting this summer, it will also offer stylish packaging for take-out and delivery orders—the Push Pin Group has designed a

disposable plastic "lacquer" box, inspired by the Japanese bento lunch box. "There hasn't been anything between the plain plastic container and the caterers' boardroom-lunch presentation," says Sasha Muniak, one of Mangia's owners. "For all those people who must eat at their desks or in a conference room, this creates an efficient, attractive atmosphere."

BARBARA COSTIKYAN

PRICES

HERE'S WHAT IT COSTS TO get a little exercise around town these days:

□ Tennis practice with an automated ball machine at Sutton East Tennis (488 East 60th Street), \$18 an hour.

□ Game of miniature golf at Gateway Golf & Tennis (3200 Flatbush Avenue, Brooklyn), \$3 for adults.

□ One game of bowling at Bowlmor (110 University Place), \$1.50 per person.

□ Game of pool at Julian's Billiards (138 East 14th Street), \$4 an hour for one player, \$5 an hour for two.

PEN & PENCIL



"Perhaps the world is ready for the return of Jimi Hendrix, the Fugs, Jim Morrison. That doesn't mean it's ready for the return of your magical sitar reveries."

ANTHONY HADEN-GUEST

MR. PEEPERS' S NIGHTS

(continued from previous page) you applaud," Jerry Della Femina said.

Onstage, Jeremy Brett, who had become my new Sherlock Holmes, moved among the potted palms and potted butlers in the chintz-filled rooms as Lynn Redgrave worked miracles just reading a magazine. It scarcely bothered me that these juveniles were all over 40 to balance the others. What's the point of lines on your face if you can't remember that no woman has ever worn a straight skirt better than Claudette Colbert or think of Rex Harrison as the ship's captain in *The Ghost and Mrs. Muir*?

"Look at those legs," Mrs. Lauder whispered in the dark. "Eighty-one" said a voice. While they were saying things like "I altered my mind at the last moment" onstage, I looked around at the faces of Polly Bergen, Arlene Dahl, Pat Neal, Arlene Francis, Shirlee Fonda, and thought how much better women of a certain age do it.

A Cadillac appeared out of the night to take me on to the Rainbow Room, where the rather shy Bryan Bantry greeted everyone. That young man has a rich touch, having co-produced *Greater Tuna* and *You Can't Take It With You* with Karl Allison. "There are a lot of neat people here," Bantry said. But not enough seats. It proves the species can adapt to

any sort of battle conditions. Since all the tables were reserved for the cast, everyone stood to eat their pasta. Forks full of squirming and quivering sauce—drenched noodles rose and fell. Polly Bergen left unseated. Dennis Stein toured with his very big cigar aglow. Finally, I found a chair up front, behind the woman with the guest list.

"Glynis Johns and Michael Thomas," said Michael Thomas.

"It's a good face . . . better than Margaux's," said a voice behind me. I followed as Claudette Colbert with Peter ("What Becomes a Legend Most") Rogers made her entrance and Rex Harrison, with his impeccable timing, waited. He stood at the top of the Rainbow Room stairs, perfectly straight, totally still, his eyes shining hard.

Bryan Bantry went out and came back to Karl's table with the daily reviews folded up in his pocket.

"Miss Colbert doesn't eat broccoli. Please take it off her plate," said a lady. Colleen Dewhurst had a quick dance with Lynn Redgrave, and Rex Harrison took Bantry's car to "21."

"Whose car is this?" he said.

"Mr. Bantry's," said the driver.

"Producers never make any money, you know," said Rex Harrison.

BY RUTH GILBERT

**RUTH
RECOMMENDS**



CAFE VERSAILLES

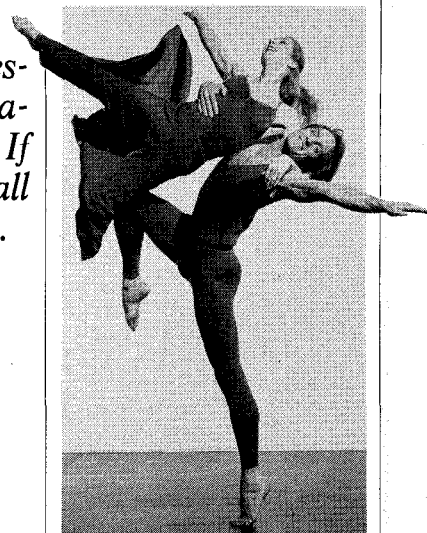
The music of Greece now shares the spotlight at the café with a Parisian floor show. Above is lusty-voiced Dimitri Tamposis, who's arrived here from Athens with his own troupe.

Guitarjam is an international guitar festival featuring music ranging from flamenco and classical to rock and jazz. If the guitar is your passion, Carnegie Hall is your destination May 10 through 17.

'RUSTLERS' RHAPSODY'

Splendidly dressed cowboy Tom Berenger waves his ten-gallon hat as he puts Wildfire

through some fancy tricks. The film opens May 10 at Loews State and other theaters around town.



**LAR LUBOVITCH
DANCE COMPANY**

This troupe appeals to lovers of both modern dance and classical ballet. Above, Nancy Colahan and Rob Besserer in A Brahms Symphony. The company can be seen at City Center May 7 through 12.

'GLORY!'

Glenn Allen Smith's very funny play is about a flamboyant evangelist



(Mary Bozeman, right, with Selma Lieb as her mother) and her backstage life. It opens at the McBurney YMCA May 12.

**'THE GOLDOME
COLLECTION'**

Seventy-five rare mechanical coin banks are on exhibit through May 31 at the Donnell Library Center. This clown does a handstand when a coin is inserted. What greater inducement to thriftiness could a child ask for?

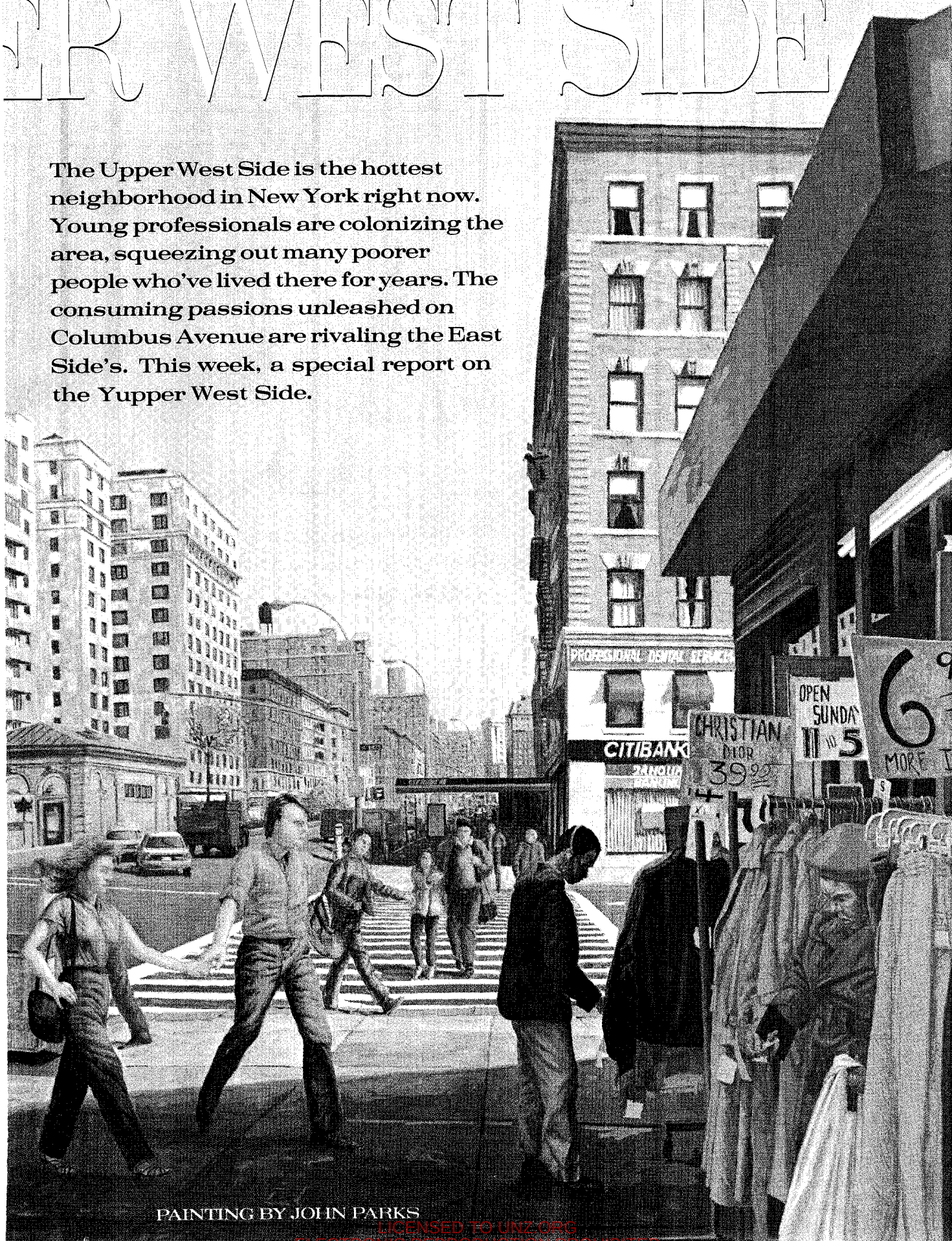


THE NYPL



UPPER WEST SIDE

The Upper West Side is the hottest neighborhood in New York right now. Young professionals are colonizing the area, squeezing out many poorer people who've lived there for years. The consuming passions unleashed on Columbus Avenue are rivaling the East Side's. This week, a special report on the Yupper West Side.



PAINTING BY JOHN PARKS

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THE UPPER WEST SIDE

THE NEW CLASS

They're young and rich, single
or starting families, and they're making
over an old, mixed neighborhood
in their own upwardly mobile image.

BY PATRICIA MORRISROE

IT'S A SATURDAY NIGHT AT 96TH and Broadway. Inside the new Caramba!!! everybody's drinking frozen margaritas and talking real estate, while outside on the traffic strip, a derelict swigs Wild Turkey and shouts obscenities. By 11 p.m., he's sound asleep on the bench, but the crowd at Caramba!!! is still going strong.

"These are the most lethal margaritas in Manhattan," says a man in a blue pin-striped suit by Polo. He staggers out of the restaurant and into David's Cookies next door. "Get the double-chunk chocolate chip," says his girlfriend, who is window-shopping at Pildes Optical.

At the newsstand across the street, a middle-aged woman buys the Sunday Times and looks at the dozens of young professionals spilling out of Caramba!!! "Yuppies," she shouts. "Go home!"

But they are home. Ads in the the Times tout the Upper West Side as "Yuppie Country," and Amsterdam is being called "Cinderella Avenue." According to a study of the years 1970 through 1980

by New York's Department of City Planning, 7,500 people between the ages of 25 and 44 flooded the area between West 70th and 86th Streets. That age-group now makes up 47 percent of the population there. At the same time, the number of singles went up by 31 percent, while the number of families dropped 24 percent. "You want to know who's moving into the West Side?" says a woman who owns an antiques store on Amsterdam Avenue. "It's the young, the rich, and the restless."

SOME OLDER WEST SIDERS blame the newcomers for the skyrocketing rents and the uprooting of local merchants. They deplore the cuteness of Columbus Avenue and the hordes of tourists who congest the sidewalks. They worry that the neighborhood's solid middle-class values will be replaced by the yuppie ver-

sion of the West Side Dream: a pre-war apartment with a Food Emporium around the corner.

They can't relate to the 30-year-old on Central Park West who takes her husband's shirts to the East Side because she can't find a "quality" laundry in the neighborhood. Or to the tenants at the Sofia on West 61st Street, 50 percent of whom bought their apartments after seeing a model of the bathroom. ("They're big and very Deco," says Richard Zinn, the building's director of sales.)

The Columbia, a condominium on West 96th Street, has been called the "Yuppie Housing Project" by locals who can't believe anyone would pay to live on Broadway. "Didn't anyone tell these people it's a commercial street?" says an elderly man who is buying Rice Krispies at the Red Apple on the corner. "If I had the money for a condo, I'd move to Florida."

One third of the Columbia's units were bought by lawyers; the average income



per apartment is \$100,000. "It's a nice first home for couples on their way up," says developer Arthur Zeckendorf, who worked with his father, William, to build the Columbia. Once they've made it, they can move to the Park Belvedere, a condominium on West 79th Street also built by the Zeckendorfs. Sold for an average of \$400 per square foot, it has attracted a better-off buyer. "I looked at the Columbia," says a 27-year-old Wall Street bond trader, "but the neighborhood was just too borderline for me." So he bought an apartment in one of the Belvedere's towers and persuaded a friend to buy one, too. "It's a great deal," he says of his \$400,000 one-bedroom.

Many West Side co-ops are besieged by Wall Street financiers who use their bonuses to make down payments. "The last five apartments in my building went to investment bankers," says a woman who owns a co-op on West End Avenue. "I want to protect my property, so it's good to have people with money move in. But I worry about the popula-

SUE LEIBMAN

"Columbus is getting to be like a middle-class Rodeo Drive. The restaurants are so self-consciously trendy. I don't want brunch. I want breakfast."

tion in the next ten years. Are you going to need an MBA to get into Zabar's?"

Of course, not everybody apartment hunting on the West Side is young and on the make. Advertising wizard Jerry Della Femina and his wife, TV reporter Judy Licht, are looking for a co-op on Riverside Drive. "The West Side is the most exciting part of New York City," says Della Femina. "But the prices are ridiculous. Recently, a real-estate agent asked us how much we wanted to spend, and when we said, 'about a million,' she turned up her nose. 'Well, obviously you

can't afford Central Park West,' she said. 'Have you considered Park Avenue?'"

Yet for all the money being poured into the neighborhood, some of the new West Siders have a decidedly old-fashioned point of view. For every yuppie who dreams about moving from Broadway to Central Park West there are others who chose the West Side because it seemed unpretentious. "I always hated everything the East Side represented," says 33-year-old Joe Powers in between feeding mashed carrots to his five-month-old son, Mark. "The West Side al-



THE REINERS

ways seemed to have less airs about it. To me, it's Zabar's and Fairway. Not Ruelles and Pasta & Cheese."

Powers, a loan officer at a major New York bank, bought a two-bedroom condominium at the Columbia with his wife, Polly, a product manager for General Foods. Though the move from their apartment on West End Avenue and 89th Street was in some ways a move up, the new neighborhood is a little daunting. "Before the Columbia was built, the area was pretty much off-limits," says Polly. "Mostly, I remember bodegas and numbers parlors. A lot of them are still here, and while that doesn't bother me, I sometimes get nervous taking the baby for a walk. There's still a lot of drug dealing on the side streets."

Two years ago, the Powerses bought their apartment for \$150,000. Today, they could probably sell it for \$200,000. "But where would we go?" Polly asks. "I've already moved from West 73rd to 89th, and now to 96th Street. This is about as far north as I could handle. A lot of our friends are heading to Queens and New Jersey, but I'm not ready for the suburbs. I love the city."

"People ask me, 'What do you do for entertainment on West 96th Street?' and I say, 'Who has time for entertainment?' When I come home from work, I see everybody heading into the four elevators looking exhausted. At about 7 P.M., you can practically hear 300 bodies collapsing on their living-room sofas. Everybody's lives are so hectic that it just isn't part of the culture to socialize."

"Everyone wants to come to the Upper West Side. There's nothing more exciting than living in a neighborhood in transition."

Polly looks out the window. "There he is again," she says, pointing to a man who is sitting in his underwear. "We've got an SRO across the street, and that man is always looking into our apartment." She pulls down the blinds. "It's so annoying," she says.

"It's the West Side," says Joe.

Ten blocks uptown, 31-year-old Richard Conway is setting up his VCR to tape Jacqueline Bisset in *Anna Karenina*.



THE UPPER WEST SIDE

A vice-president at a Wall Street investment firm, Conway recently bought a twelfth-floor five-room co-op at 106th Street and Riverside Drive. In the past fifteen years, Conway has moved from Greenwich to Harvard to Third Avenue to Yale to Chelsea, and now to Duke Ellington Boulevard.

"This is not a yuppie neighborhood," says Conway, uncorking a bottle of white wine. "That's what I like about it. In my building, we have a wonderful mix of people. The head of the co-op board is a musical director, and we've got artists and writers and movie producers."

When Conway decided to buy a co-op, he wanted to look only north of West 96th Street. "I think a lot of the glamour is gone from the East Side," he says. "Besides, I considered it boring and staid, too much like Greenwich. I like living in a neighborhood that's ethnically diverse. Broadway has a lot of bodegas and mom-and-pop stores. To me, that's nice."

From his living room, Conway has a spectacular view of the Hudson. From the opposite end of the apartment, in the

lining room, he can see a cityscape of charming turn-of-the-century brownstones. "I wonder how long they'll last," he says. "It's ironic, but everything I like about the neighborhood will probably disappear. And unfortunately, the reason is that people like me are moving into it."

THE WEST SIDE HAS ALWAYS been on the brink of becoming fashionable," says Dr. Elliott Sclar, who teaches urban planning at Columbia University. "It had more land than the East Side, and it was bordered by two parks. But it never really made it for the rich. Instead, it captured the essence of middle-class life in all its various stages."

The Upper West Side really didn't start to develop until the Ninth Avenue elevated line was extended from 42nd Street to 104th Street in 1879. Row houses were built along the side streets for middle-income people, while the working-class lived in the tenements along Columbus and Amsterdam Avenues. By the turn of the century, large apartment houses like the Ansonia were going up.

At the end of World War II, however, the West Side declined as suburbia flourished. The people who had lived in the row houses fled to Westchester and Long Island and were replaced by a wave of Puerto Rican immigrants. "Those who stayed on," says Sclar, "had a real urban mentality. A lot of them were musicians, writers, and people who were left of center. To an outsider, the West Side looked like it was falling apart, but some of the middle class stuck with it."

With the West Side urban-renewal program in the mid-sixties, \$1 billion of public money went into low- and middle-income housing projects (and such developments as Lincoln Center). That helped to rejuvenate the area between 87th and 107th Streets, and the decaying row houses soon became desirable. "A few years earlier, nobody had wanted them," says real-estate broker Austin K. Haldenstein. "I remember the day when eleven were put up for sale, and they sold only one. And they were only asking between \$22,000 and \$37,000."

Realtors like Haldenstein began persuading young couples to go west. "It was a real pioneering effort," he says. "We got a lot of people in their twenties and thirties to fix up the brownstones. Many of them had a liberal bent, and they believed in living in an ethnically mixed neighborhood."

By the mid-seventies, many of the brownstones had been renovated and were selling for as much as \$300,000. Now, says Haldenstein, they can easily bring \$1 million. In 1978, the co-op market began to boom. "Right from the start," says a broker at the Corcoran

Group, "we got a different type of client on the West Side. A lot of them were the kids of the sixties who didn't want to live on the East Side because it was too 'Establishment.' Besides, the West Side co-op boards were considered more socially liberal and were much looser with their financial requirements."

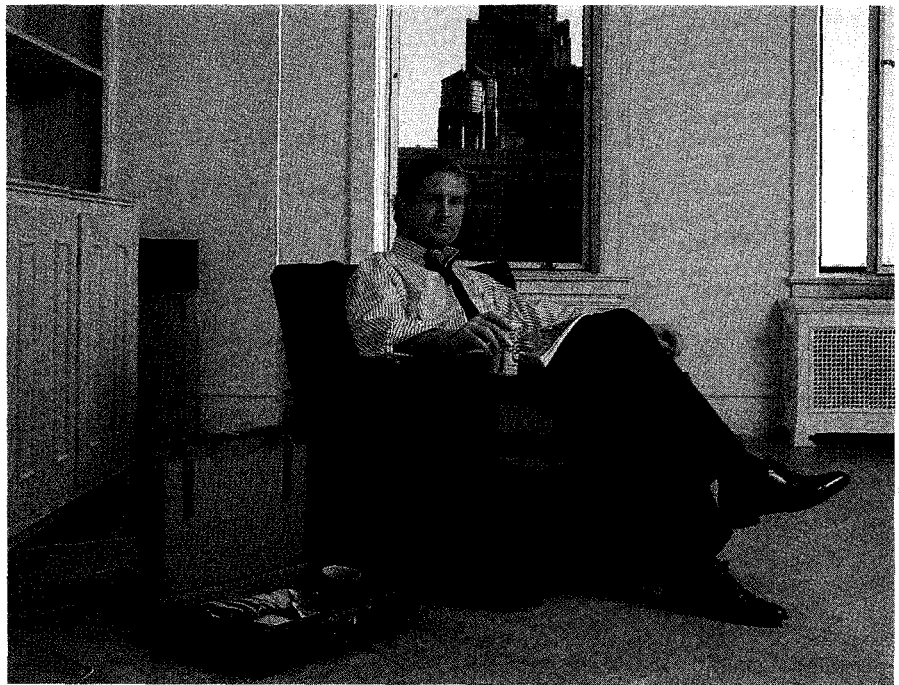
Barry Nathanson and Liliane Mager lived on East 84th Street before buying a co-op on Central Park West two years ago. "I was a hippie with hair down my back," says Barry, 36, who publishes a trade magazine. "After college, I traveled around the world for six years. Finally, I said, 'Hey, you're a Jewish kid from Great Neck. Go home already.'"

"So this," Barry says, giving a tour of his two-bedroom co-op, "is home." The apartment, which the couple bought for \$162,000, is decorated in shades of beige, with a modern canvas sofa and lacquered Italian furniture. "We got everything wholesale," says Barry. "At first, I was scared to death to get a co-op. But now,

want to go to a good deli, I have to walk eight blocks to Zabar's." She tries to give the baby a bath in between preparing hors d'oeuvre for guests. "You know what else I don't like? People just don't dress up here. On the East Side, you had to look great to take out the garbage. But here, I feel uncomfortable wearing my fur coat, and after all it's only *raccoon*."

Barry holds the baby while Liliane tests the bathwater. "The West Side is the best place to have kids," Barry says. "Every Saturday and Sunday, we go down Columbus with the baby, and it's like stroller avenue. All the other young couples are out there with their babies, and you feel you're a part of all the trends. You're right in the middle of where it's happening."

"That's the problem," says 28-year-old Sue Leibman, who works for a film-production company. "It's like, yeah, I'm young, single, and live on the Upper West Side. Next I'll be appearing on the Phil Donahue show."



RICHARD CONWAY

"Everything I like about the neighborhood will probably disappear. And unfortunately, the reason is that people like me are moving into it."

just telling cabdrivers I live on Central Park West is an ego trip. Anyway, the same apartment upstairs just went for \$300,000, so we've doubled our money."

Liliane, who recently left her job as a teacher to take care of their four-month-old daughter, isn't quite as enthusiastic. "I feel very isolated here," she says. "I miss the services on the East Side. If I

Leibman, who lived in Los Angeles for a year and a half, recently moved into a one-bedroom co-op on Central Park West. "I spent months looking for a rental," she says. "Agents would show me \$1,000 studios with a 'balcony,' which would turn out to be a fire escape overlooking the garbage pails." Finally, she persuaded her parents to help her "in-



“These pre-war buildings need new blood. The old people resist everything. They can’t switch their rental mentalities into a co-op mode.”

THE HANDLERS

vest” in a piece of Central Park West real estate.

With some hand-me-down furniture and a little help from an interior-designer friend, Leibman has created a good-looking, comfortable apartment. “This is Paul Mazursky’s couch,” she says, “and that chair and table come from a movie set.” She shrugs. “It’s just sort of thrown together.”

Leibman is not so nonchalant about what she calls the Columbus Avenue nouveau-chic parade. “It’s getting to be like a middle-class Rodeo Drive,” she says. “It’s so faddish and plastic. And you can’t even get a good Italian dinner anywhere in the neighborhood. Where are the decent restaurants? The ones on Columbus are so self-consciously trendy. I don’t want brunch. I want breakfast. I want my eggs plain, without hollandaise and a Bloody Mary.”

DESPITE ALL THE CUTE CUISINE, the six Charivaris, and the expensive co-ops, West Siders tend to ignore fashion: The neighborhood uniform is jeans, sneakers, and a sweatshirt.

“The West Side is for people who don’t want the jacket-and-tie life,” says Ira Fogel, who lives with his wife, Stephanie, in

a modern, two-bedroom co-op in the West Seventies. “The minute I get home from work, I put on my jeans. It’s an attitude. Go to any of the restaurants and you can pick out the outsiders a mile away. They’re the ones wearing the trendy stuff. Not us.”

Three years ago, the Fogels gave up a house in Los Angeles to move back to New York. The house had a pool and overlooked Benedict Canyon and the San Fernando Valley. “After that, we didn’t want a tiny box with views of an air shaft,” Ira says. The couple looked for a year before finding the right apartment. “On the East Side, we could never have afforded to live so close to the park,” Stephanie says. “Since our apartment is relatively small, the concept of outdoor



THE UPPER WEST SIDE

space was important to us. That’s why I love the sidewalk cafés on Columbus. It’s like St. Germaine de Pres in Paris. It’s so much fun looking at everybody else.”

The West Side’s increasingly rich street culture is part of the reason Emily Greenspan, a free-lance writer, moved from East 93rd Street to a co-op in the West Seventies. “The East Side is a very indoor place,” says Greenspan, who shares the apartment with her husband, Howard Kelting. “At 8 p.m., the blinds come down and the shutters close. If you’re out on the street, you feel very isolated and alone.”

Kelting, who works in the arbitrage department of PaineWebber, agrees. “I think West Siders tend to see their leisure time as having more dimension to it,” he says. “Walk into Harper’s or Uzi’s on the East Side and people are still in their business suits, and they’re talking stocks and bonds. Here, people leave it behind. Besides, it’s relaxing just to walk on the streets. With everybody around, it feels safe.”

That wasn’t always so. In the late fifties, the tabloids were calling 84th Street between Columbus and Amsterdam the most dangerous block in the city. WNBC News executive producer Bret Marcus, who grew up on Central Park West and moved to West 74th Street not long ago, recalls that people used to think he lived in a combat zone. “Whenever I gave friends my address,” he says, “their parents looked at me like, ‘Do you sleep with a gun under your pillow?’”

TWO PRECINCTS COVER THE Upper West Side—the 20th, from 59th to 86th Street, and the 24th, from 86th Street to Cathedral Parkway. Last year, there were 8,635 reported felonies in the 20th Precinct, down from 8,937 in 1983. In the 24th Precinct, there were 7,264 felonies, compared with 7,253 the previous year.

For lawyer Jay Zamansky, fear of crime isn’t a problem, although his dates aren’t always that secure. “There was one woman a couple of weeks ago who arrived at my door, pale and trembling,” he says. “She kept repeating, ‘How can you live in a place like this?’ Needless to say, we didn’t go out again.”

Zamansky, who grew up in Philadelphia, now makes his home in a renovated SRO next door to the Salvation Army senior citizen’s home on West 95th Street. “I really wanted a place where I could establish roots,” he says. Constructed around the turn of the century, the building has 30 apartments, most of which are inhabited by young professionals. “We’re a real unique building” he explains. “In the summer, we have barbecues, and when our first co-op baby was born, everybody was thrilled.”

Zamansky bought his apartment, a duplex with a roof garden, for a little over \$100,000. "I'm real proud of it," he says. "It's the consummate bachelor pad." The ceiling is painted black, with lots of track lighting. "I met an interior designer at the Vertical Club," he explains, "and she helped me with the overall concept."

But Zamansky says he doesn't want to be the kind of person who does nothing but "work, eat at restaurants, and go to a health club. I really want to be a part of this neighborhood," he says. "I attend community-board meetings, and I registered voters in front of Zabar's. I even went into the Salvation Army's old people's home and registered senior citizens. They were just so glad to see a young face that I don't think they cared how they voted. By the way, I'm a Republican. I think it's important to put that in the article."

"I'm also very pro-development," he adds. "It makes me angry when people criticize a lot of the changes. The displacement is unfortunate, but where are we supposed to live? We have rights. We pay taxes. Whether people realize it or not, we're real assets to this community."

Twenty-nine-year-old Paula Handler, who lives with her husband in a three-bedroom apartment in the Eldorado on Central Park West between 90th and 91st Streets agrees. "These big pre-war buildings need young blood," she says. "The old people can't maintain their apartments. They resist everything, from redoing the lobby to putting in new windows. The problem is they can't switch their rental mentalities into a co-op mode."

The Handlers moved from the East Side to the Eldorado a year ago. "Frankly, I didn't know anything about Central Park West," says Paula. "I mean, I knew the Dakota, but the Eldorado? What? All I knew was that I wanted space, and I wanted old. Old is chic."

"Originally, I said no to the West Side," says Scott, a quiet man who is involved in commercial real estate.

"That's right, he did," Paula says. "He didn't like it because it was dirty and nobody we knew lived there. But I fell in love with this apartment. It was a total wreck, but it was me. We gave them an offer the minute we saw it. We even offered more than they asked because we wanted it so much."

The Handlers put in two new bathrooms and a new kitchen, and redid the plumbing and wiring. Today, the apartment, which faces the park, is completely renovated. "See what I mean about new blood?" Paula says. "It doesn't take money. It just takes creativity."

Six floors above the Handlers, Linda and Mark Reiner also had to redo their apartment completely. "It was considered the worst disaster in the building," Linda says. "The walls, which were painted magenta, royal blue, and orange, were fall-

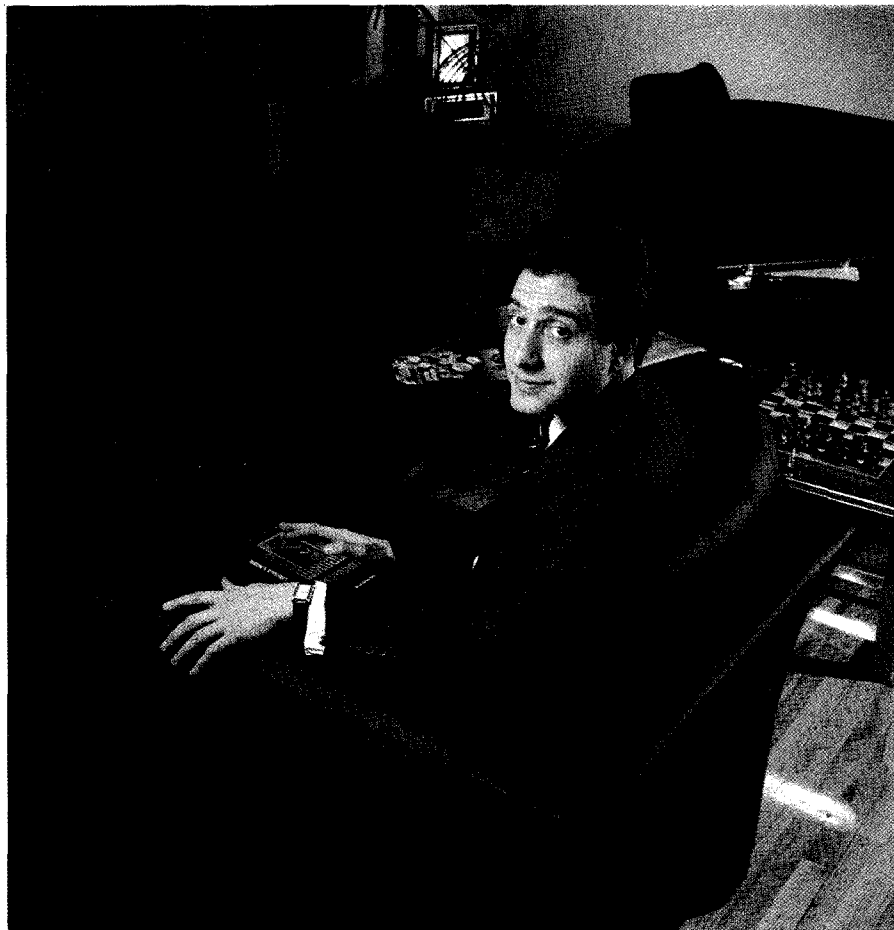
ing down. But we really wanted to live here. We recognized how the West Side was growing, and we wanted to be a part of that."

Two years ago, they moved from a house in Hewlett Harbor, where Mark Reiner had a medical practice. "It was a risk giving up everything," he says, "but Hewlett Harbor was very sterile and uniform."

"That's why we didn't want the East Side," adds Linda, who until recently was a practicing psychologist. "Now I sell real estate," she says. "I became addicted to it while we were looking for this apartment." The au pair brings their two-year-

live here can't afford to shop in the stores. But they're being pushed out of Manhattan, not just the West Side."

"The West Side makes you feel the difference between the haves and the have-nots," says Linda, who is dressed in a silk Chanel shirt, black pants, and pumps. "Right in our building, there's a real schism between the pre-conversion and post-conversion people. A new breed is taking over, and there's a lot of hostility. People are separated by age and economic class. The senior citizens got insider prices so low that there's a lot of resentment on all sides. At a recent meeting, one elderly person, shouted,



JAY ZAMANSKY

"The displacement is unfortunate, but where are we supposed to live? Whether people realize it or not, we're real assets to this community."

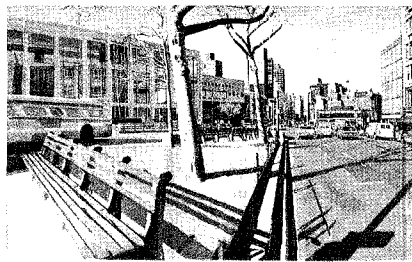
old son into the living room to say good night. "You wouldn't believe the children's playground in the park," Linda says. "You can barely get a place for your kid in the sandbox."

"Everybody wants to come here," says Mark. "There's nothing more exciting than living in a neighborhood in transition. It's sad, because a lot of people who

'Well, I'm not rich like you.' But what can you do?"

"Basically, we're very optimistic," Mark says. "We feel good about the changes. The neighborhood is going to continue to improve."

Linda nods. "Definitely," she says. "For the West Side, there's no turning back."



THE UPPER WEST SIDE



THE PARK BELVEDERE

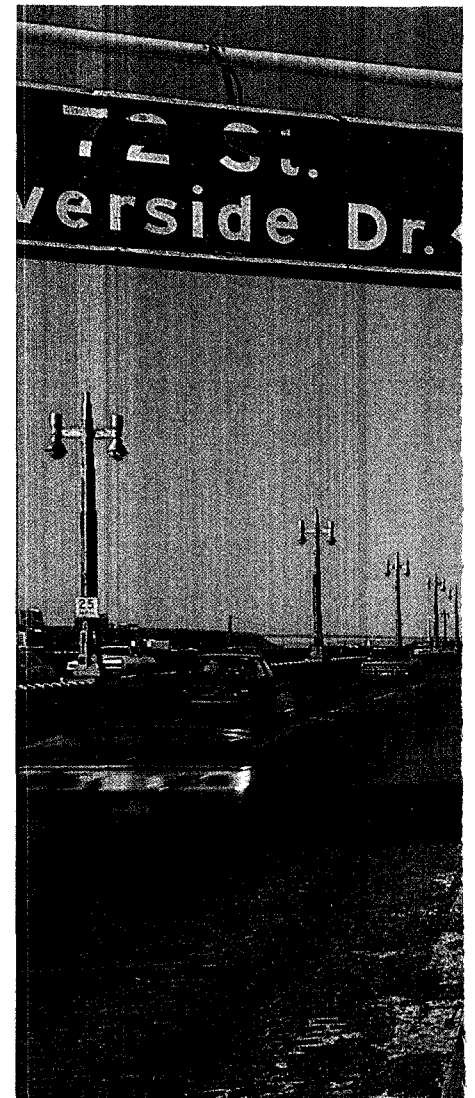
SKY HIGH

Buildings and prices are both going up, changing the area's feel as feisty community groups eyeball the action.

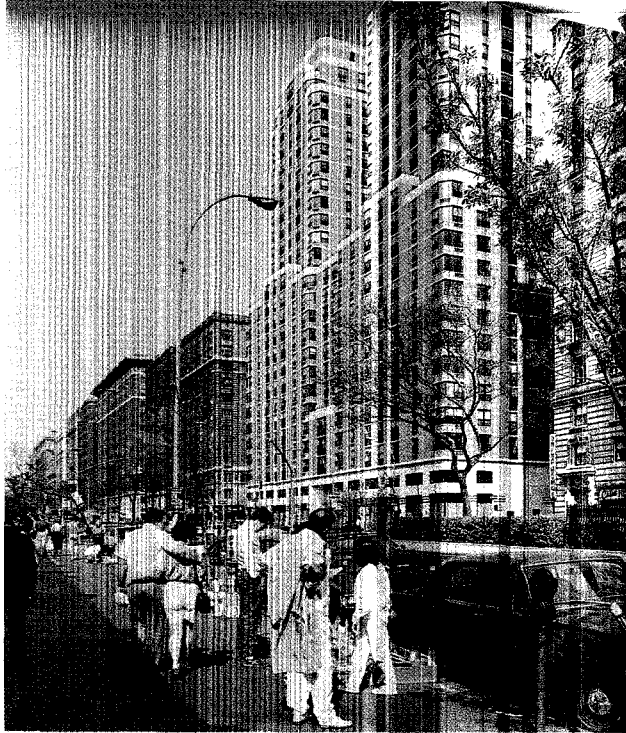
BY CARTER WISEMAN

CHANGE IS EVERYWHERE ON THE UPPER WEST SIDE, but for the moment, most of it is at eye level—once-dingy shops transformed into cafés aglitter with neon and mirror glass. Much more—and bigger—is on the way. With the vacancy rate for rental apartments in New York stuck at about 2 percent, there is unprecedented pressure for new housing, and a corresponding demand for new stores and services. The roughly two square miles bounded by 59th and 110th Streets, the Hudson River and Central Park West, provide an irresistible opportunity.

The Upper West Side is flanked by two of the city's best parks, is well served by public transportation, and has some of the finest vintage architecture in New York. Even better from a developer's point of view, there is plenty of room to build. The City Planning Commission lists 132 so-called soft sites between 59th and 86th Streets alone—places vulnerable to development. Many of these are occupied by two- and three-story "taxpayers," cheap buildings put up during hard times to



Painting by Richard Estes, courtesy of the Louis K. Meisel Gallery.



THE MONTANA



THE COLUMBIA



THE OLD PENN YARDS,
TRUMP'S NEXT SITE

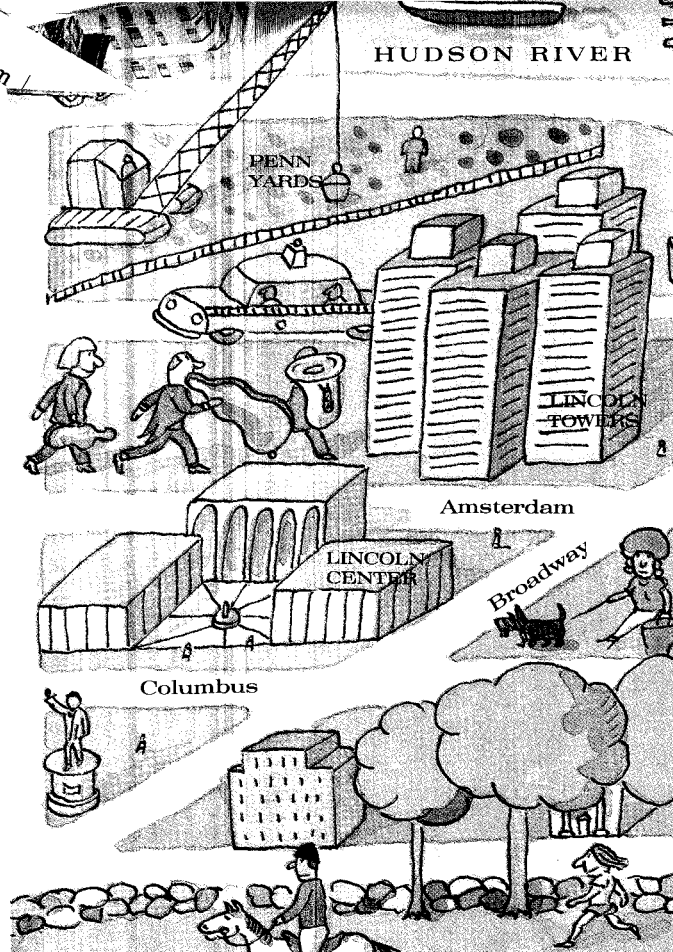
Amsterdam Avenue is already following the C ample. And Broadway is in for a face-lift. For shape of the future, one has only to look at the two-year-old 35-story condominium tower at 96th Street, and the brand-new Montana, a 27-story luxury rental building between 87th and 88th Streets. For clues to the price of the future, the same buildings will serve. Five years ago, a one-bedroom apartment in the West Eighties or Nineties rented for an average of \$350. Cooperatives the same size sold for around \$50,000. A comparable apartment in the Montana rents for \$1,500, and in the Columbia sells for \$170,000—if you can find one vacant. Large co-ops on Central Park West and Riverside Drive regularly sell for nearly \$1,000,000.

Some locals predict Broadway will soon be lined with 25-story buildings. But they will seem squat if, as some fear, the Coliseum at 59th Street is replaced with a tower of 100 stories or more. Somewhere in between will be the new offices, shops, and apartments planned by Donald Trump for the old Penn Central railroad yards along the Hudson between 59th and 72nd Streets. Experts say that if the Upper West Side is developed to its full potential, the present population of the core area between 59th and 86th Streets—approximately 97,000 people—could jump to 130,000.

Some things won't change. The Landmarks Preservation Commission classifies more than half of the 2,400 buildings on the Upper West Side as candidates for designation. The city recently passed zoning revisions that will help keep the side-street mid-blocks low south of 86th Street, and a proposed study is likely to extend those restrictions northward. Most important, a uniquely vigorous cadre of neighborhood activists can be counted on to resist the most egregious forms of development. But in a short time, much of the area is going to be very different. "This is a natural for development," says Joel I. Pickett of the Gotham Construction Corporation, which is building 163 units of housing in the West Nineties. "We're bullish on the whole area."

The challenge is to deal with such pressure without destroying the mix that makes the Upper West Side so attractive. And the mix itself can make that task more difficult. "There is no such thing as *the* community up here," says Richard Schaffer, chairman of the Division of Urban Planning at Columbia University's Graduate School of Architecture and Planning. "The goal is to maintain a diverse community, but that is a matter of balancing conflicting needs. Every planning issue in New York is present on the Upper West Side. And no matter what you do, you create a pattern of winners and losers."

SINCE THE 1940s, THE NEIGHBORHOOD HAS HAD more than its share of losers. The vagaries of economics and fashion made it a place many people wanted to get away from—by moving to the East Side or to the suburbs, if possible. Those who left were replaced mostly by the poor and the transient, while those who remained tended to be old—or very determined. Increasingly, the Upper West Side became a dangerous place to live. In the late fifties, hundreds of dilapidated buildings between 87th and 97th Streets and between Amsterdam and Central Park West were razed for a massive urban-renewal program, but new construction soon lagged. Most people point to the building of Lincoln Center in the mid-sixties as the beginning of the area's renaissance, but in



fact the "cultural ghetto," as early critics called the center, was for years patronized largely by people from across the park. Elsewhere, the neighborhood's seedy reputation kept it almost frozen in time.

With the passing of the city's fiscal crisis and the sudden increase in demand for housing, however, the seediness began to look more and more like "character"—exactly what die-hard locals had always known. The first signs of change came on the side streets, where the once-dreary brownstones were targeted by the rehabbing brigades. Columbus Avenue accelerated its well-documented climb toward ever-pricier levels of chic. And the Columbia and the Montana marked the most ambitious such construction in the area since before World War II.

They are clearly just the first wave. Until recently, the prices of even large West Side sites have been relatively low. And they have been turning over fast. Two of the bigger projects

now under way are a 23-story mixed-use building on Broadway between 83rd and 84th Streets, which will be built around a recently completed multi-screen movie theater, and 2000 Broadway, at 68th Street, a 28-story condominium backed by William Zeckendorf Jr., the developer of the Columbia.

To the east, the last of the urban-renewal sites cleared in the fifties are gradually being filled in. Reflecting the cuts in federal funding for public housing, the new buildings will mix market-rate and subsidized construction. A building just done at 100



THE UPPER WEST SIDE

little choice. (With such examples before him, one major developer interested in the 95th Street site that includes Symphony Space, a popular neighborhood cultural center, felt obliged to explore ways to save it before bidding on the property.)

Unable to ignore the planning concerns of the informed and combative community, the City Planning Commission has taken an unusually active role in the Upper West Side's future. Last spring, it produced a rezoning plan for the area bounded by 59th and 86th Streets, Central Park West and the Hudson. Con Howe, director of the commission's Manhattan office, says the plan was a result of "looking at what's there, and trying to make sure new development takes the same form." One of the regulations requires new buildings to maintain the street wall; another mandates that buildings grow slimmer above specified heights. The plan also eliminates a number of bonuses formerly available to developers seeking extra bulk. Those provisions would have ruled out the kind of towers typified by the Park Belvedere, William Zeckendorf Jr.'s new 32-story condominium on Columbus Avenue at 79th Street. Says a longtime observer of the City Planning Commission, "For the first time, the commission is working in advance of development instead of being 100 percent reactive. Here, at least, they were trying to do right by the city."

NOT ALL THE NOTICES HAVE BEEN SO ENTHUSIASTIC. City Council member Ruth Messinger, while encouraged by the Planning Commission's attempts to deal with the future of the Upper West Side, says they do not go far enough. Real-estate pressure, she says, has put the neighborhood "under siege," and the new rules are "too little, too late." She is particularly concerned about air-rights transfers and zoning-lot mergers, maneuvers that can permit developers to build bigger than normal. Messinger has also demanded action to protect such service establishments as dry cleaners, shoe-repair stores, and other small businesses often priced out by rising rents. Without such additional restrictions, she predicts, the rules will be loopholed to death. "The barn door," she insists, "is swinging."

It was wide open, Messinger and other West Side activists claim, during deliberations over the Coliseum site. While the new zoning is supposed to restrict some forms of commercial development in the area immediately to the north, the city and the MTA, at their March meeting, invited proposals to meet "the goal of realizing the highest financial return from the sale." Although the traffic problems at Columbus Circle have long been among the city's worst, critics complain that no studies of them have been made public, and that there is no clear definition of what role any new owner of the Coliseum should play in solving them. Furthermore, these critics note, while manipulations of the zoning could allow a building of perhaps 140 stories, no specific design guidelines have been issued to control its impact on the surrounding area.

Whatever happens at 59th Street, it is not likely to have as great an impact on the Upper West Side as the development of Donald Trump's new acquisition along the Hudson. The previous plan for the area—the project was known as Lincoln West—included acres of public parkland, improvements for the overburdened subway station at 72nd Street and Broadway, and mixed-income apartment buildings to be designed by some of the country's best architects, among them Edward Larrabee Barnes, I. M. Pei, and Cesar Pelli. Community Board 7 claimed Lincoln West's plan for 4,300

housing units was too dense, but Trump has swept even those numbers aside and is arguing for over 6,000. The old plan, he says, "was one of the greatest wastes in the history of Manhattan—it would have been a shame." He is proposing a variety of offices and shopping facilities, as well as a large park, but the original transportation improvements have been shelved as "amenities that were ungivable." In exchange for the park, he says the housing—all of it in the luxury category—will have to be bigger, by which he means eight to ten towers of over 70 stories.

Ludwig Gelobter, the present chairman of Community Board 7, acknowledges that Trump "has learned a lot about dealing with people" since his first involvement with the Penn Yards site ten years ago. But so far, the developer's ideas—he says they are in the early stages—seem to have little in common with the intentions of local and city officials who are worried about maintaining a sense of social and architectural context. One indication is Trump's selection of Helmut Jahn as his master planner. Jahn is a German-born Chicago architect whose reputation is based on high-gloss office towers, not on either large-scale planning or housing. With characteristic self-confidence, Trump dismisses Jahn's inexperience. "I think I know what people want in housing," he says.

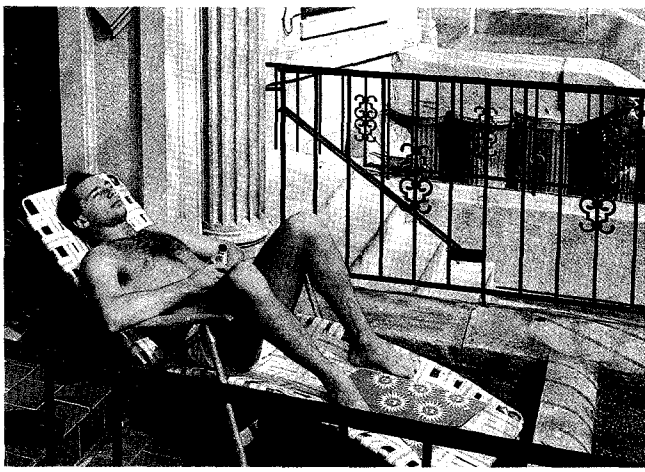
The precedent of Trump Tower, where apartments go for up to \$10 million, suggests that he knows what *some* people want in housing. But the city, and even the developers, insist for the record that social and economic diversity is the key to a successful future for the Upper West Side. "Zoning and development should supplement the existing character," says the Planning Commission's Howe. But if diversity means more than the ranks of the wealthy, can planning do anything to ensure it? One example of how it can is Park West Village, the 25-year-old complex of brick high rises between 96th and 100th Streets, Columbus Avenue and Central Park West. Built as a middle-income community (by William Zeckendorf Jr.'s father), it houses about 5,000 people. While not much to look at, the development has become a model of racially and economically mixed living. (An estimated 40 percent of the tenants are minorities.) Significantly, the present owners of Park West Village are trying—against tenant opposition—to convert the entire complex to condominium ownership.

MORE RECENT ATTEMPTS AT MIXED HOUSING include Joel Pickett's 80-20 housing on Columbus north of 95th Street. The innovative "self-subsidy," as the scaled-rental system is called, could be "just the start" of more such undertakings, according to the developer. But he points out that he would never have taken on the project if the site had not been in the urban-renewal area, which means that the cost of land was artificially low and much of the planning had already been done by city agencies. Other innovative housing programs are under way

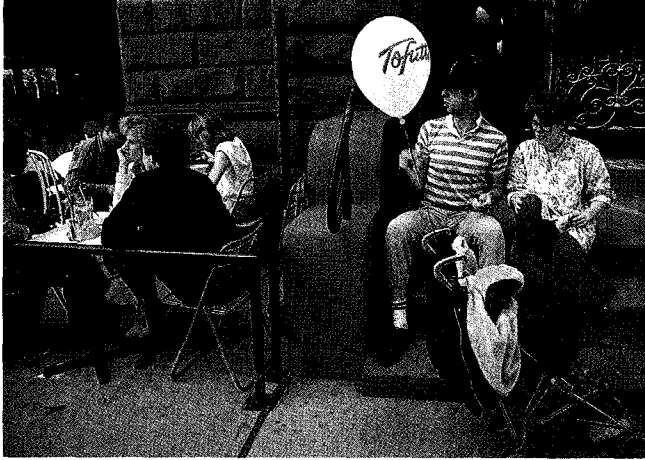


THE UPPER WEST SIDE

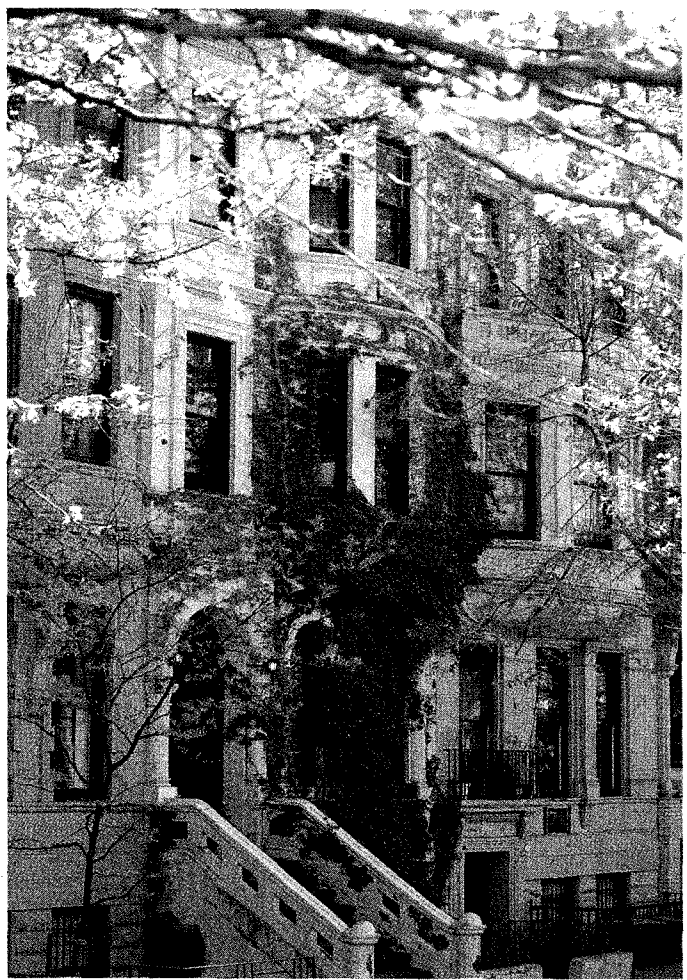
along Amsterdam Avenue between 108th and 109th Streets, where abandoned buildings owned by the city have been sold cheaply to people who promise to do the work to renovate them. Near the northwest corner of Central Park, the Housing Partnership, a private group working with the city's Department of Housing Preservation and Development, is combining public and private funds to build a 599-unit condominium for middle-income residents. And there's talk of requiring developers of market-rate buildings to contribute to a fund for low-income housing.



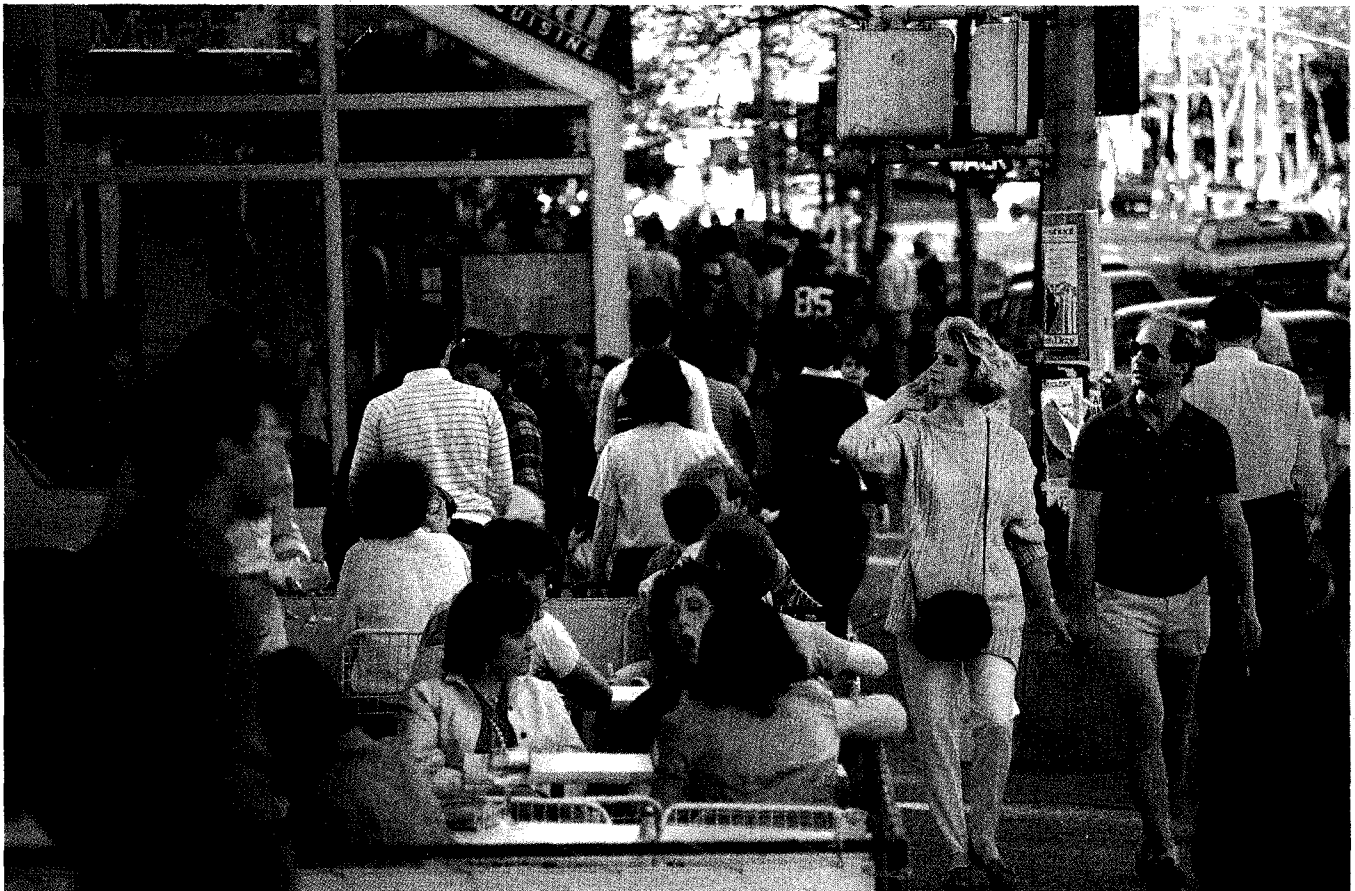
IN TOUCH WITH NATURE.



TAKING A BREAK AT NANNY ROSE.

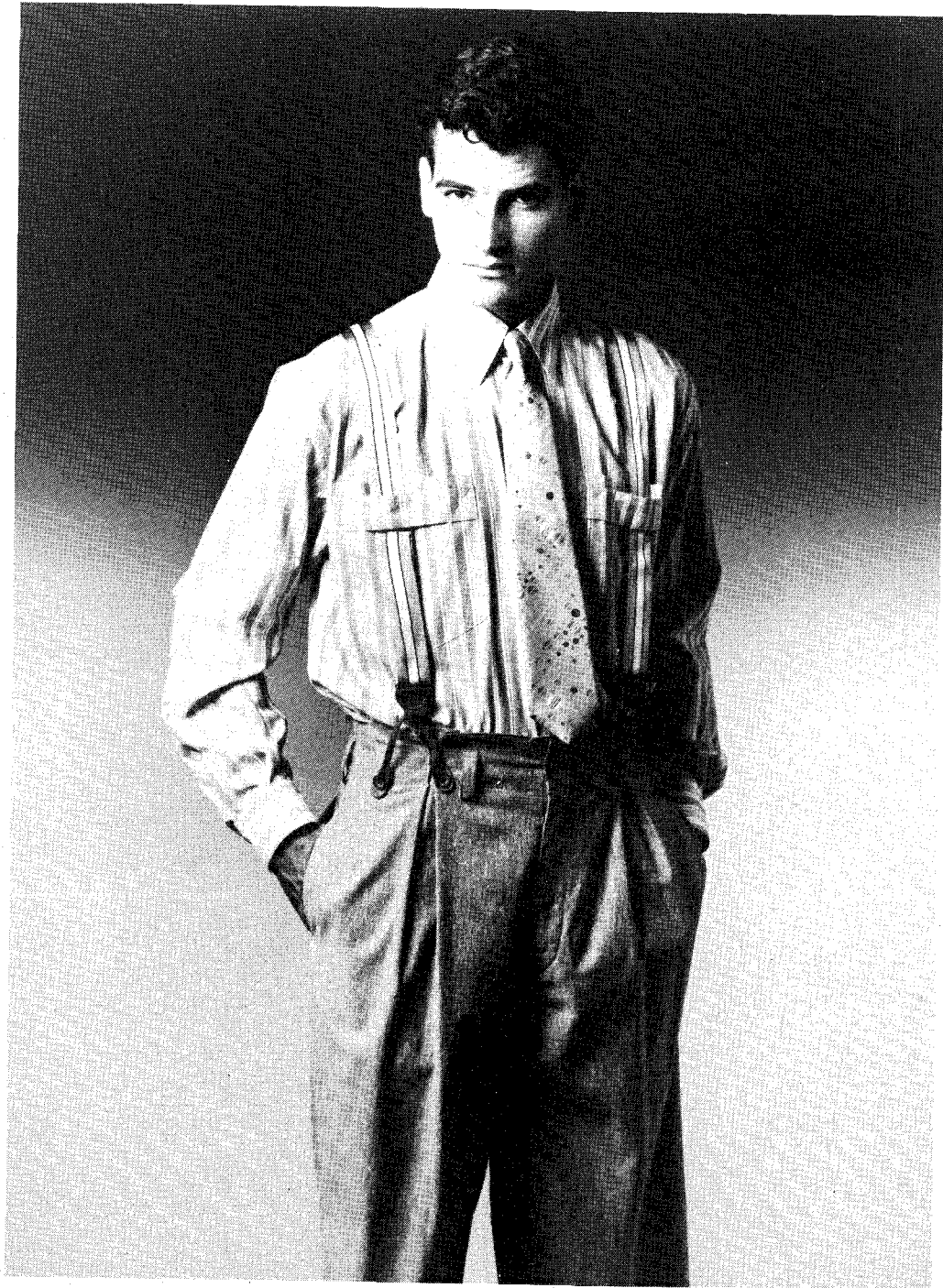


TOWNHOUSE RENAISSANCE ON WEST 76TH STREET.



SAVORING THE COLUMBUS EXPERIENCE.

"I'll do it my way."



**beau
brummel** SHOPS

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But such efforts can go only so far. According to developers, the price of buildable land in Manhattan has more than doubled since 1980, and the rising cost of construction has made any housing other than condominiums a major financial gamble. The federal government, meanwhile, continues to cut back on funds for housing. Only last month, Samuel Pierce, the secretary of the Department of Housing and Urban Development, attacked the Treasury Department's proposed revision of the federal tax structure, claiming it would remove virtually all of the remaining tax incentives for construction of low-cost rental housing. Charles Perkins, an assistant commissioner for Housing Preservation and Development, argues that New York is left with few resources. "We do a lot in neighborhoods

want to come up with alternatives. But there is a sense that we first have to grasp the situation whole."

Skeptics claim the city should be doing such research itself rather than waiting for private organizations to analyze the problem. According to some, the goal of a diverse community can be assured with tools the city already has at hand: landmark designation, rent regulation, restrictions on cooperative conversion, an end to zoning-lot mergers and the transfer of development rights, and, ultimately, down-zoning. "The City Planning Commission isn't interested in planning," says a veteran of the process. "They are more interested in modifying the zoning to accommodate development. In that, though, they are just doing what the mayor wants." Adds Columbia's



COLUMBUS GARDENS (LEFT) AND COLUMBUS TOWNHOUSE ARE TWO OF THE NEW HOUSING PROJECTS.

where we own a lot," says Perkins. "But I'm not sure it makes sense to develop housing for low-income people in this part of Manhattan when we can do it in the other boroughs, where land costs are lower."

Perkins also contends that complaints about gentrification are "greatly simplified." While he has "misgivings about a neighborhood being dramatically transformed," he argues that "people forget about the incumbents. Rent regulations in New York protect the great majority of tenants from being driven out." Many of the people who might have been forced out illegally, Perkins adds, are now being protected by a moratorium on conversion of single-room-occupancy dwellings, which provide at least 7,000 units of housing throughout the Upper West Side.

All of these complex issues will be addressed in a study to be undertaken jointly by Community Board 7 and the Municipal Art Society (with support from the City Planning and Landmarks Commissions). "West Side Futures," as the study is called, will cover the neighborhood between 59th and 110th Streets. The project has a long way to go (only \$25,000 of the necessary \$125,000 has been committed, and, once funded, the work is expected to take a year), but the city will eventually review the findings for information that might be worked into legislation. "We don't want the West Side to go the way of the East Side," says Columbia's Richard Schaffer, who is heading the technical work on the study. "If there are things going on here that people don't like, we

Schaffer, "There is a reluctance in New York City to use tools that work. Using those tools is often politically unpopular."

Should things really be otherwise? Given the inevitable social and economic cycles that have always been part of New York life, is there any point in trying to build in such intangibles as "diversity" or "character"? Even Sally Goodgold, one of the fiercest partisans of those urban qualities—the "carefully crafted balance," as she puts it—sees limits. Talking recently about Donald Trump and his plans for the Penn Yards, she said, "I don't want to hear any more about parks and cow pastures. A man is entitled to his profit." But there are limits to the limits. "Just because this isn't Paris," says Columbia's Schaffer, "doesn't mean we can't be a little better than we are. There are civic concerns beyond private profit."

So far, the people of the Upper West Side have been remarkably successful at demonstrating that fact. Those people have never been fancy, they have survived some very bad years, and



THE UPPER WEST SIDE



they have been uncommonly willing to stay up late at community-board meetings and bang on City Hall doors long after it was politically popular to do so. But change has caught up with the neighborhood. "To the extent that you have new development, you have high-income people," says Schaffer. Ludwig Gelobter carries the thought farther. "I don't want to discriminate against the rich," he says, "but people with money don't take part the same way. The involvement will change."

Then again, it may not. On the West Side, disagreeing comes with the territory.



THE UPPER WEST SIDE

THE DISPOSSES



JOE MAURI
HIS LANDLADY
WANTS HIS
APARTMENT FOR A
SEWING ROOM.

Many are old and poor, many
others are middle class, and
though tenants have protections,
gentrification usually wins.

BY ELLEN HOPKINS

SEW

JOE MAURI LIVES IN A ROOM THAT IS JUST long enough for his single bed; a man with long arms could almost span the width. There is no kitchen, no bathroom; he shares a toilet off the hall with two other tenants. In his fifties and out of work, Mauri wants nothing more than the chance to live the rest of his life as he has the last twelve years—in this room. Mauri, though, will not be able to realize this modest dream, because his room is not in a Bowery flophouse but in a lovely brownstone on West 70th Street, right in the heart of Upper West Side gentrification. His landlady, Denise Sobel, is trying to evict him because she wants to use the space as a sewing room.

Mauri's situation is emblematic of what's happening on the Upper West Side today—the squeeze that gentrification is putting on some longtime residents. People who live in the brownstones they buy can take over any portion of the building for their own needs. And personal-use evictions, say lawyers, are on the rise, even with rent-stabilized tenants. Landlords like Denise Sobel do not fit any ghoulish cliché: They are simply people with some money who want a perfect home—and their tenants are standing in the way of that dream.

Absentee landlords are no less eager to clear out low-rent tenants. But with either sort of landlord, the days of arson and goon squads are pretty much over. Even cutbacks on services such as heat and hot water don't seem to happen as often as they used to. Tenants are better at fighting back, and they can count on the support of the West Side's elected officials and tenant-advocacy groups. As a result, the tactics have become much more subtle, much more *civilized*.

There are all kinds of ways to get people out of their homes, many of them perfectly legal. The Appellate Term Court ruled last December that there is no limit on the amount of space an individual landlord can take for "personal use." Denise Sobel, who is married and has a child, already uses the bottom half of her brownstone. Mauri's room is on the top floor and faces north. "You're telling me that every time she wants to sew a seam she's gonna run up all those stairs to sew in bad light?" he asks.

Mauri found out about the court decision in the *New York Post*—the story was called **APPEALS COURT SEWS UP EVICTION**. "A smart little headline wrapping up my

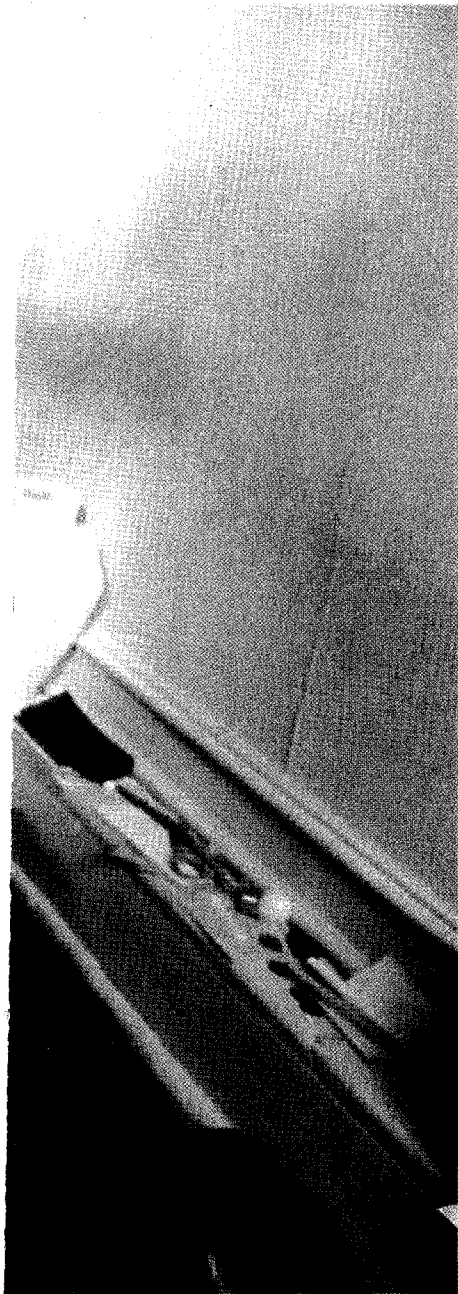
life," he says. Mauri has since given away his books, among the few possessions he had. "I won't have no need of them where I'm going," he says. "I put them on the street and cried like a baby." Mauri expects he, too, will soon be on the street. He could never find a room at a comparable rent—\$98 a month.

Personal-use evictions aren't being attempted just on people in SRO rooms. Brian Black, an institutional consultant, lived for five years in a one-bedroom apartment with elegant wood trim—he had stripped and refinished the wood himself. Black left three weeks ago because his landlords, Floyd and Sarah Brezavar, wanted separate bedrooms for their two daughters and a more convenient space for their au pair girl. The au pair has been living on the fourth floor of the West 95th Street townhouse; the Brezavars live on the bottom two floors. "They want my living room for a child's room; my bedroom will be for the au pair," says Black. "Tenants can't protect themselves." Actress and writer Cathy Arden, the other tenant on Black's floor, will probably go next, when her lease expires in June; her apartment will become the other daughter's bedroom.

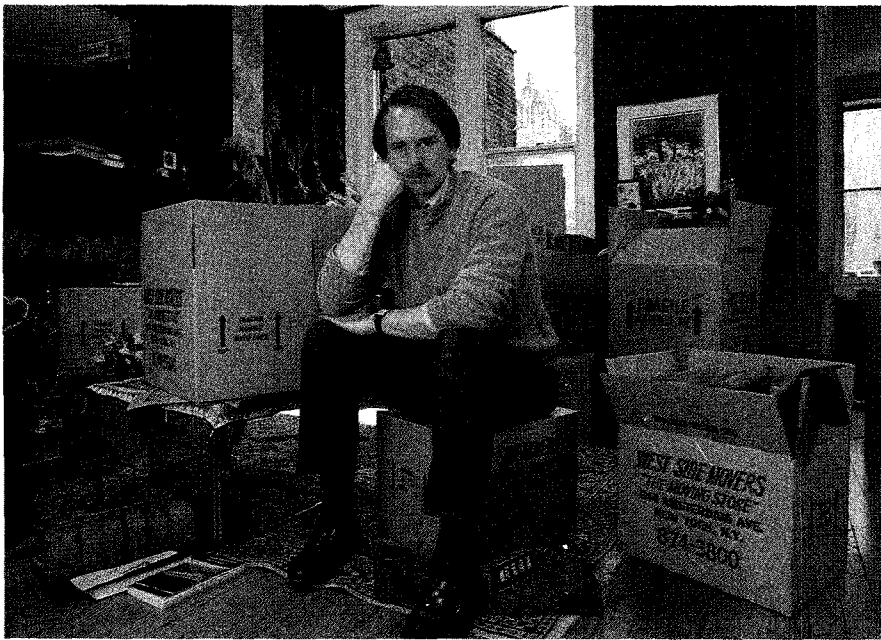
SOME LANDLORDS WHO DON'T want to go through the eviction process find subtle ways to harass tenants. Whenever one elderly woman left her apartment, she would return to find that her furniture had been moved a bit. Nothing was stolen or destroyed—just a seating arrangement altered, a chair pulled out that had been against a wall. One day, she came back and found that someone had put price tags on her tables and chairs. She agreed to leave her eight-room rent-controlled apartment for a few thousand dollars.

Perhaps the most straightforward way to get rid of a tenant is to raise the rent. Administrative agencies have allowed landlords to replace a boiler and then pass along the cost to tenants in the form of major capital improvement charges (MCI's). For anyone on a fixed income, MCI's can be the same as an eviction notice.

When rents are raised substantially, people on fixed incomes have two



Photograph by Eli Reed/Magnum.



“My landlords want my living room for a child’s room; my bedroom will be for the au pair. Tenants can’t protect themselves from a personal-use eviction.”

BRIAN BLACK

choices—leaving or doubling up. Many West Siders, elderly ones in particular, are sharing overcrowded apartments because they can’t bear to leave the area.

Until recently, Ines Miranda, 75, a former biology professor at the University of Havana, lived with ten other people in a six-bedroom apartment in the West Nineties. She paid \$218 a month for a room just big enough for her bed, chair, and TV. There was no living room (it was the seventh bedroom), and all eleven people shared the same cooking area. Because of this, Miranda often ate only reheated soup. “I don’t like to get in anybody’s way,” she says. “Besides, they were not much clean. They leave food in the pots, there were many roaches. I hate roaches.” On days that the kitchen was extremely dirty, Miranda just drank tea.

Even though she could not do much cooking or bring her friends over—“We were many people; friends is not good for the house”—Miranda had almost no complaints. “Sometimes they noisy,” she shrugs. “What could I do?” She leans forward and confides with a sweet smile: “Sometimes I turned the TV loud when I do not want to hear the shouting. I do not like to hear the things they say.”

Last week, Miranda left the West Side. After years of waiting, she was lucky enough to get into subsidized housing.

Even elderly people with money are having a hard time staying in the neighborhood. The rents at the Lincoln Square

Home for Adults on West 74th Street are far from cheap—its tenant leader, Rose Gale, pays \$960 a month for a rather small bedroom, a private bath, and meals (there are no kitchens; all meals are served in a communal dining room). She and her fellow tenants, whose average age is 75, have spent the last year and a half fighting eviction. In November 1983, their building was contracted to be sold; as part of the agreement, the owners promised to deliver it empty. Most of the tenants panicked and left within days of the announcement.

Today, the tenants are hopeful that things can be worked out. The new landlord, after being barraged by community activists, local politicians, and the tenants, agreed to let the remaining residents stay (41 of the original 200 are left).



THE UPPER WEST SIDE

Even if these people *were* evicted, they would not end up on the street. In fact, because they are old people with money, other metropolitan-area homes would be delighted to have them. The problem is they don’t *want* to live in the boroughs.

Rose Gale is in her seventies. She has a subscription to the Chamber Music Society of Lincoln Center, goes to the ballet, and sees the latest movies (she was enchanted by *A Sunday in the Country*). She came to Lincoln Square because living in Brooklyn depressed her.

THE OPTIONS FOR ELDERLY people who want to stay on the West Side are slim. Lincoln Square is the only home of its kind in Manhattan. And if a person is old and has little money, the options dwindle even further. The recently built Goddard-Riverside home provides about 170 subsidized apartments for the elderly and handicapped; tenants cannot have an income of over \$11,400. The accommodations are splendid—large, sunny one-bedrooms with modern kitchens and baths. Half of the apartments look across the street at a newly built brick building that is Goddard’s virtual twin, and where apartments are selling for upwards of \$185,000.

Mae Hickey has lived in Goddard since it opened almost two years ago. An Irish immigrant who prefers to keep her age a secret (her hair is still jet black), Hickey spent her working life in New York as a waitress. She used to live on West 74th Street, but her landlord evicted her because he wanted to renovate the building. Hickey looked at city-owned housing in the East Twenties, but she was repelled by what she saw. “I decided the park is preferable to this,” she says, slapping her hand against her knee. So she gave away all her possessions. “I had a big, beautiful, 25-inch color television, remote-control. . . . It was the *grrrrreatest*. Ooooh, good Lord! How could I take that to the park?”

At the eleventh hour, Hickey was accepted into Goddard. She is gradually accumulating new furniture, and the apartment is adorned by the few small items she did save—including her treasured memorial plate of John F. Kennedy. “Ooooh, good Lord, I loved that man!” she says. “I saw him once when he came to New York—I’ve had my crowning glory. That’s why I could never leave Manhattan, you know.” She waves her hand at the stack of daily papers she gets. “I love politics. I read it all. I couldn’t go to the Bronx. I’d rather live in the park. And Staten Island is the pits. They’re all a bunch of Reagan-lovers out there.”

Hickey is one of the fortunate few. There is hardly any available subsidized housing for older people on the Upper

West Side (or anywhere else in Manhattan). The waiting list at Goddard has over 3,500 names. For most, the only solution is to hope for a bit of space in an apartment shared by strangers.

Sharing apartments isn't just for the elderly. A large number of apartments meant for one family are being shared by several generations, simply because there is no place else to go. There is no official count on the number of families waiting for public housing on the Upper West Side; some eligible people have been waiting as long as twenty years to get into a subsidized apartment.

Lower-income people aren't the only ones being priced out. Unless new legislation is drawn up in Albany this month, a lot of middle-class housing will soon lose its rent-stabilized status. During the seventies, landlords were encouraged to

upgrade their buildings by using J51 tax abatements—but those tax benefits last only twelve years. Once they stop, owners of buildings with fewer than six units are freed from rent stabilization and can raise rents to the "fair market" rate when a lease is up.

Jerry and Pat Ouder Kirk, members of the J51 Tenants Coalition, are typical of the sort of people who will be driven out of the Upper West Side if J51 abatements are not extended. They are a middle-class couple with two little boys. He is in the securities business; she stays at home to take care of the children. They have lived for twelve years in a charming, if slightly cramped two-bedroom apartment on West 70th Street; their rent is \$599. When their lease runs out in July, the landlord will raise the rent to \$2,500.

"We could certainly dip into our sav-

ings for a while," says Jerry, "but that's not the point. I suppose some people might look at us and say, 'So what? They're not going to end up on the street.' But we certainly can't stay here very long at that rent."

"We don't want to live in the suburbs—we're city people," says Pat. "This building is almost all families. You're just furthering the flight of the middle class by doing this."

R AISING RENTS TO "FAIR market" has been responsible for one of the greatest disruptions on the Upper West Side—the squeezing out of small businesses. There has been no

The BROADWAY BLUES

ON WEST 89TH STREET, AROUND THE CORNER FROM BROADWAY, is a small faded sign: LYNN OLIVER STUDIOS. The sign is faded because it's 35 years old. Years ago, before the studio had air-conditioning, the sounds of Benny Goodman's and Woody Herman's bands used to float through the second-floor windows on warm summer nights, lingering over the honking cars of Broadway. Today, the warren of yellowed practice and recording rooms still lies at the top of a narrow flight of stairs. Stacks of now brittle music—"Stranger in Paradise," "Love for Sale," "My Melancholy Baby"—transcribed in Lynn Oliver's spidery hand are piled underneath, on top of, and in between drums, speakers, pianos, trombones, vibraphones, and music stands. Even the walls are crowded: Every inch is plastered with snapshots of the people who used to play here—Maynard Ferguson, Stan Getz, Gerry Mulligan.

Lynn Oliver and his wife, Anne, have spent the last few weeks packing it all away. The building was sold in February, and they were told to leave by April 30.

Lynn, 63, is a voluble, heavyset man with gravel in his voice and large white hands that he uses to great dramatic effect; he's been in the music business for 38 years, first as a drummer, then as a bandleader. He opened the studio, which provides rooms for practicing, recording, and teaching, with Anne, an Ann Miller look-alike softened with a dash of motherliness.

Anne isn't a musician. "They're very temperamental, honey," she confides. "One in the family is enough. It's a good thing I'm so calm." Anne is responsible for the business end of things; Lynn teaches the workshops and leads his own seventeen-member band. It isn't an easy life—they haven't had a vacation in over four years and the music business is sporadic at best—but they have enjoyed it.

Since the beginning of February, when the Olivers were told they had less than two

months to vacate, they have spent almost every waking hour looking for a new studio. They have called brokers, combed the classifieds, even taken out an ad in the *Times*. Only one place was even vaguely suitable, and that fell through.

"The places I've seen are either exorbitant rents or total sleaze," says Lynn. "Many places are talking \$20, \$50, \$100 a square foot—and the foot you're getting is diseased. It's cancerous." Leaving the city is not an option—both the studio and Lynn's own band depend on a central location to survive. "If I wasn't in this business, I would have gotten out of this city long ago. Musicians have the least amount of work outside of hoboos, bag ladies, and bums."

Lynn makes his way through the obstacle course of a rehearsal room, jabbing his index finger against snapshots for emphasis: "I've got walls full of dead people that used to rehearse here. Here's Gene Krupa. Dead. Duke Ellington. Dead. Hazel Scott, Paul Gonsalves, Wes Montgomery—dead, dead, dead. People who think it doesn't hurt to leave, I say, 'Take my place.'"

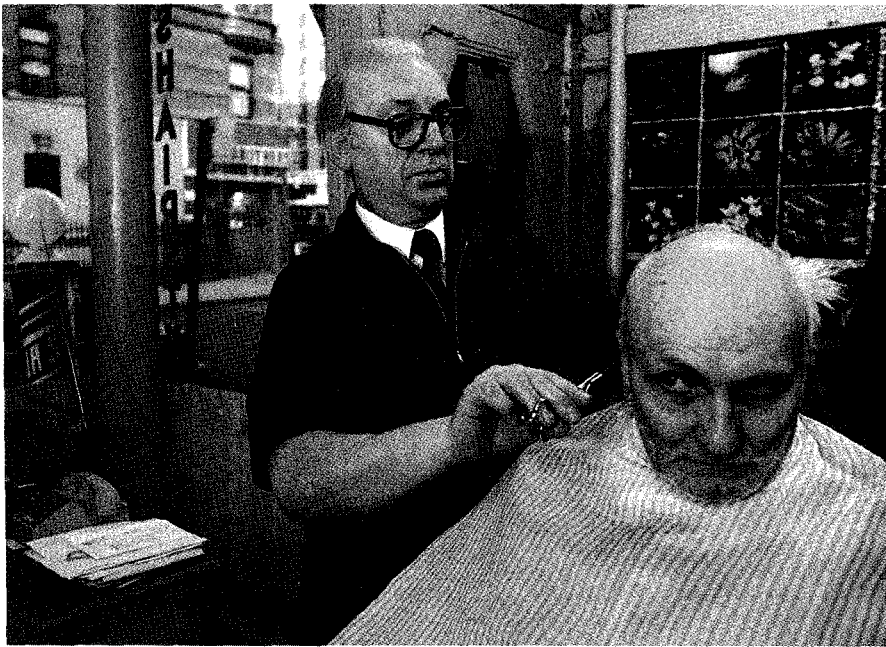
Anne slips into the room wearing a black T-shirt with yellow letters that spell out LYNN OLIVER STUDIOS. She hands her husband a cup of coffee and stands by the door listening quietly.

Lynn leans heavily on the battered concert piano: "I've thought about putting up the white flag and saying, 'I surrender.' But it's hard to walk away. I don't get passionate driving a truck, but I can get sensuous playing a piece of music. What am I supposed to do, plug up my ears?"

"Let's say I leave it all. I'm in the wilderness chopping some wood, you understand, and then all of a sudden, I hear Artie Shaw playing the clarinet." Lynn holds up his large hands for a pause and then drops them, shaking his head. "Jeez, I'd have to stop right there, put down that ax, and say, 'Oh, boy! How the hell did I get here?'" —E.H.



OLIVER: "WHAT CAN I DO, PLUG UP MY EARS?"



“Is not right for me tomorrow to tell the customer to give me \$10 for a haircut that was \$5, just to pay the rent. They go somewhere else.”

JOHN PATERAS

commercial rent control since 1963; landlords are free to charge whatever rent they choose, and it is not unusual now to see rent increases of several hundred percent.

People like John Pateras, owner of the Lido Barber Shop on 87th Street off Broadway, cannot absorb much of a rent increase at all. Pateras, 59, is a Greek immigrant, and until seven years ago, he worked as a barber in someone else's shop. He took all his savings and bought the Lido. It's an old-fashioned barber-shop with three antique red leather chairs, fluorescent lighting, and a red-and-white striped pole.

Pateras has been warned by his landlord that the building will probably be demolished soon after Pateras's lease runs out in November. If the building is not torn down, Pateras expects a large increase in rent. He is paying \$615, a low rent for the area, but even so, he just gets by.

If Pateras's rent were to go up, he is not sure there would be any point in continuing. “Is not right for me tomorrow to tell the customer give me \$10 for a haircut that was \$5, just to pay the rent,” he says. “They go somewhere else. And if the customer not stay with me, I do bankruptcy, that's it.” And then, Pateras will probably go back to being a barber in someone else's shop.

Barbershops, cleaners, shoe-repair places—all West Siders know that these

are disappearing. There's also a sea change with small businesses that isn't quite so obvious as the LOST OUR LEASE signs. Alan Rubin, owner of the two RCI discount-appliance stores on Broadway, says, “Because all the leases now are short ones, the merchant can no longer plan for growth in his business.”

It isn't just the marginal businesses that are going under, either, says Rubin. “Good strong businesses are folding. These places can absorb a certain amount of rent increase, but they can't go from \$2,000 to \$10,000. And if an RCI that's been around 50 years disappears from your neighborhood, some chain comes in. If it's at all uneconomical, they'll pull out. Whereas a business that only has one, two stores, they'll stay during the tough times. In the '77 blackout,

our 98th Street store was looted and damaged. I could have collected my insurance, got out, and done quite well. But I stayed.”

Some stores may be able to stay, but they won't be the same. Golden's Stationery, on Broadway between 94th and 95th Streets, has two years left on its lease. It is in a prime location for demolition—the block consists of two-story buildings, all the leases on the site will expire in 1987, and no attempt has been made to rebuild the store on the corner of 94th Street, which was destroyed by fire a year ago.

Paul Kaplan, one of Golden's owners, has tried to discuss renewing his lease, but he says his landlord won't talk about it. Kaplan assumes he will lose his store. But even if the block is not torn down and he is offered a new lease, he is discouraged about what that will mean for his business. Golden's is a vast dingy space, crammed to the last inch with a staggering amount of merchandise—the quintessential stationery store.

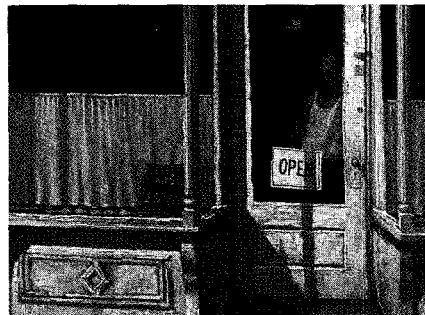
“If my rent were to go up substantially, which I assume it would if we aren't torn down, it's not as though I could just start charging higher prices,” says Kaplan. “I can't charge \$2.99 for a Scotch tape that everyone else is charging \$2.49 for. What it does mean is that I'll only carry the expensive lines.”

“We've built a reputation on the fact that we've got a wide variety—we carry 35 kinds of markers, 30 brands of greeting cards. I won't be able to afford that anymore. I won't carry 100 kinds of tumblers. I'll stop carrying that 36-column book someone wants once a year. Pretty soon you end up with a boutique.”

Kaplan looks at his scuffed linoleum floor: “I planned that this would be a nice retirement for me. It's a family business, I've put in 30 years, I'm 59 years old. It's all worth zero now, zero.”

There's another group of commercial tenants having trouble on the West Side, a group most people haven't lost much sleep over—dentists. Central Park West is lined with lavish dental offices; it's difficult to muster much sympathy for people who are clearly doing so well. But the future may be bleak for them, too, because the cost of moving is especially high for dentists.

Dr. Ronald Topal, chairman of the West Side Dentists Association, estimates that it would cost a minimum of \$100,000 today to set up a dental office, with its specialized plumbing and electrical requirements. Vacuum-suction hoses have to be installed, along with high-pressure air hoses, gas lines for Bunsen burners, and plumbing for the darkroom. None of these fixtures can be moved; they are all sunk cost. “Someone opens a practice, puts an enormous amount of money on the table, and a few years later his rent has been raised so much he has to move,” says Topal.



THE UPPER WEST SIDE



He knows of five established local dentists who were recently forced to abandon their offices. Topal believes that the day of the solo practitioner is drawing to an end on the Upper West Side. Smile Centers—those glossy clinics with several dentists rotating patients—will be where most West Siders go for a filling someday. And Topal is disturbed about this, both for the patients' sake—"If there's no ongoing relationship, a patient's needs may be ignored"—and for that of his colleagues. "This is a profession of very prideful individuals. It's difficult for men like this to feel that they're in a department-store setting."

ONE OF THE THINGS THAT seem most unfair about Upper West Side gentrification is that the people who paved the way for it, the musicians and artists who made it chic, are now among the ones being forced out by higher prices. Linda, a bass player, lives in her tiny studio on Broadway near 107th Street for two reasons: It's cheap (\$236 a month), and it's convenient. Originally, her building was filled with musicians; Linda is one of the few left. Her landlady has tried twice within recent months to evict her. In January, Linda's rent check bounced. She called her landlady to ask her to re-deposit it. Instead, her landlady sent a notice telling Linda she was being evicted for nonpayment.

"This is the second time she's done this to me," says Linda. "The last was when I paid my rent five days late. What she's forcing me to do is drop everything—which is hard when you're a musician—and hire a lawyer, which I can't afford." Most of Linda's musician friends now live in Washington Heights. "In a few years, we're going to have to live outside the city altogether," she says. "Musicians will live in these dumps, and all of a sudden, it's cool and groovy and your neighborhood's a Perrier highway."

The situation is just as bad for artists. Artists' studios are generally in commercial spaces with no rent control. Ken Juon, a 39-year-old sculptor, has had his studio on West 88th Street for ten years. It's a large area—1,400 square feet—and he has always shared it. But now that his work has got bigger—he is making large, flat wall pieces with black tile—he needs more space. "Realistically, I can't make any more pieces until I get a commission or sell the ones I already have," Juon says. He and the two other artists he shares the studio with are paying \$1,425 a month. That will go up \$100 a month until it reaches \$1,750, at which point Juon's lease will be up. He cannot afford a higher rent and assumes he will then have to begin commuting.

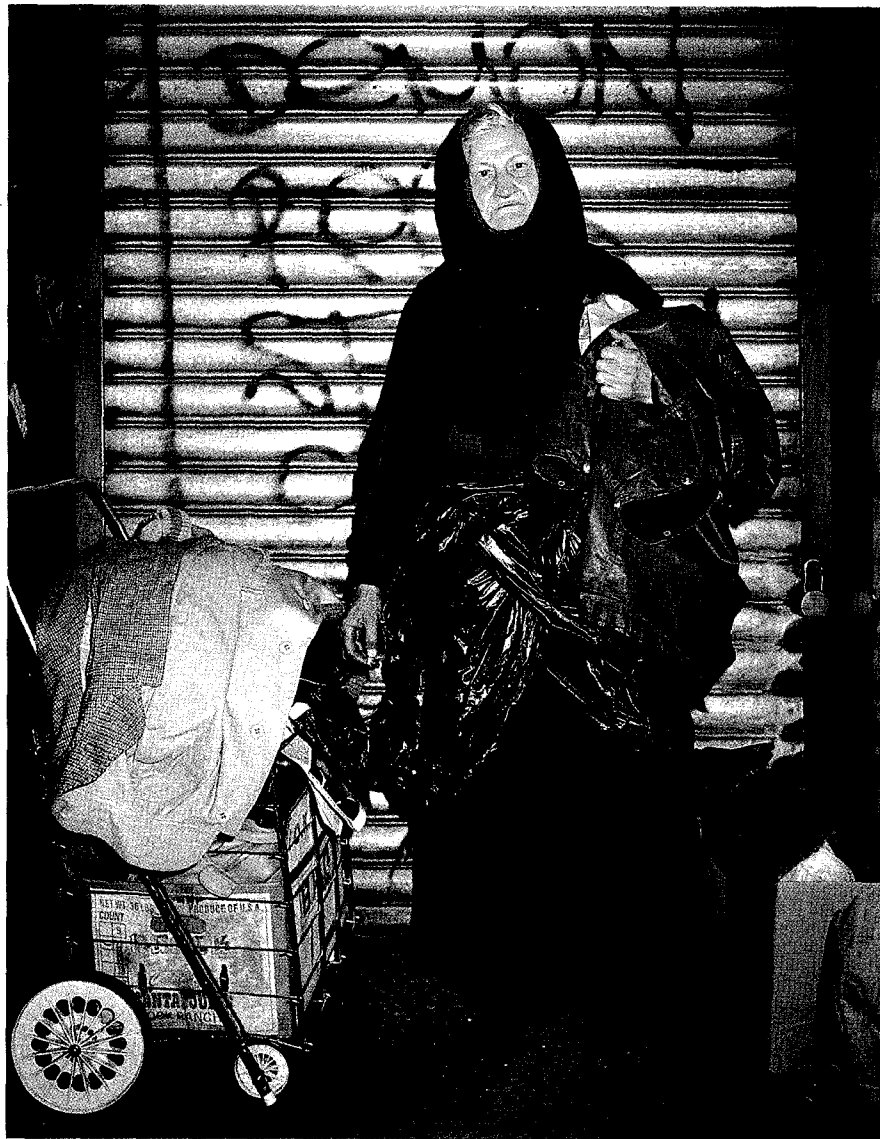
Living in Manhattan is so important to

artists and musicians that they will sometimes put up with bizarre living conditions. A few years ago, an organization known as Artists Assistance Services rented out inexpensive apartments in Bretton Hall, on Broadway and 86th Street, to people in the arts. But there was a little clause attached: The tenant had to share his living room with a "cultural activity."

Abby Cahn shared her apartment with a karate class. She soon found out that she wasn't even *sharing* the living room—the karate teacher wouldn't allow her to put any furniture in it ("It was his dojo; he decorated it like a Buddhist temple," she says), and if classes were going on, Cahn was not supposed to enter the

apartment. Classes generally went from 5 to 10 P.M. five nights a week. Other tenants suffered with rock-band rehearsals that went on all night long. Some tenants left. Others put up with the conditions simply because they couldn't afford to leave.

CREATIVITY HAS BECOME THE key to removing tenants, but when all else fails, sometimes good old-fashioned harassment will do the trick. Anne Pollack, a 26-year-old flutist, lives in a West 84th Street building that is an obvious candi-



"My life was not meant to be walking back and forth on streets. I was always on my way, going somewhere, doing something."

HELEN

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WHEN YOU'RE AT THE GOTHAM, YOU'RE IN NEW YORK.

date for demolition. Three vacant lots lie on one side; on the other is a school yard. Pollack's building has a precarious look, standing by itself in the midst of all that open space; the fire escapes are separating from the building, and the west wall is crumbling away.

Pollack and her fellow tenants claim they have been suffering for the last three years from classic harassment—no heat, no hot water, and rotting stairs, windows, and floors. By the fall of 1982, tenants say, 250 complaints on the building had been filed with the city, and a rent strike had started. In 1983, Judge Ralph Sparks agreed to let the tenant association use the money that had accumulated from the rent strike to make repairs on the building.

Nine months later, the court asked for an accounting. It decided the tenant association had overspent by \$7,000 and had to replace the money. "We were never given any spending ceiling before," says Pollack. It was then, in the spring of 1984, that the judge appointed a 7A administrator.

In buildings where the landlord is not providing services, the court may appoint a 7A, who collects the rents—the landlord no longer has access to them—and uses the money to make repairs. Since the 7A took over in Pollack's building a year ago, almost no repairs have been made. And from October through March, the building had heat and hot water for approximately 30 days.

Pollack works only part-time now. "You can't work a full-time job and still fight this kind of nonsense effectively," she says. "It's amazing how much it consumes your life—calling lawyers, making complaints, going to court, keeping records. And they know it takes time. As long as you're keeping anyone in court, you're keeping them busy and broke." Judge Sparks has urged the tenants to leave if the landlord makes them an offer. Pollack isn't interested. "Where the hell can I afford to move to?" she asks.

MONEY UNDER THE TABLE is still an accepted way to remove tenants. But there's always the person who isn't easily bought. Sarah (not her real name) is a single mother with two sons, aged thirteen and six. She's 32, has lived on public assistance, and until two months ago had a three-bedroom rent-controlled apartment in the West Eighties—the rent was \$109 a month. She was the last tenant left in a building emptied for renovation. "They started out offering me \$5,000 and then went up," says Sarah. "But whatever they gave me, in the long run I lose, 'cause where could I ever find something like this?"

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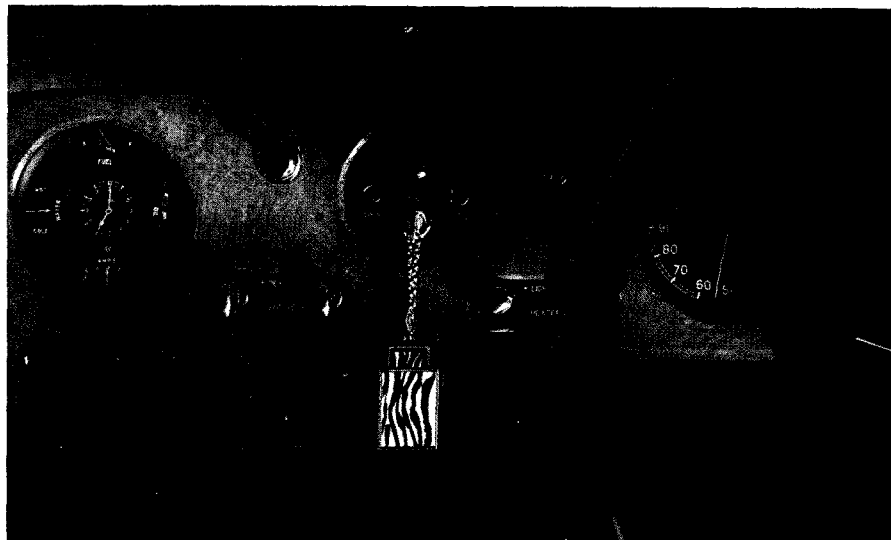
had moved out. Walls were knocked down around Sarah's apartment; large portions of her ceiling caved in, one time knocking her younger son unconscious; the staircase was removed, leaving them virtual prisoners; and four days before Christmas, a fire broke out in the building. The children had to be hospitalized for smoke inhalation; their kittens died in the fire. "Almost everything we had was destroyed," Sarah says. "The Christmas tree was melted and all the presents too—most of the things we had was plastic."

Shortly afterward, Sarah was visited by an investigator from Special Services for Children. An anonymous report that she was abusing her children had been made. The report was soon found to be false. (Oddly enough, another woman with two children on the same block, whose landlord was also trying to evict her, was reported to be abusing her children around the same time. That report was also unfounded.) By then, Sarah's resolve was beginning to crumble: "Another fire could wipe us out. And even if we could stay, they'd be accusing me of being a prostitute or a drug addict. They'd get me in the end."

In March, Sarah finally agreed to leave for an undisclosed sum of money. "When I came here twelve years ago, it seemed like such a wonderful place to be," she says. "A library nearby and a church across the street. It's been nice having that watching over me." She worried that Medicaid would find out about her settlement, because all benefits would be cut off—her younger son is a hemophiliac, and his treatments then cost about \$3,000 a month, which would quickly eat up Sarah's entire windfall. She has not calculated how long the money will last, given the higher rent she must expect to pay.

"The judge kept on saying to me, 'You're crazy; just pretend you won the lottery. This is more money than you'll ever see.' But I didn't want to win no lottery. I just wanted to stay where I was and have a little peace of mind."

IN THE LAST TEN YEARS, OVER 85 percent of the single-room-occupancy stock has been destroyed or converted into luxury housing. SRO's have a bad reputation, sometimes deserved, because of the drug addicts and former mental patients who have lived in them. But there is another side to SRO's—they are the last viable means of housing for low-income people on the Upper West Side. And today, there are almost none of these rooms available. Mayor Koch has proposed a moratorium on SRO conversion, but the damage has been done. There are so few SRO's left in the area that a group of people are liv-



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ing in an abandoned one on West 85th Street, once known as the Sunset.

In 1982, the Sunset was emptied by landlord Tony Postiglione, who later went to jail for coercion. He then sold the building to Alan Sackman, a landlord who has been accused of illegal eviction.

In January 1984, David Jacobs, a 33-year-old from California, found his way to the Sunset. According to Jacobs, it had been left wide open, and several people were living there. Jacobs had been about to take up residence on the street when he stumbled onto the Sunset. There was no heat, water, or electricity, but it was better than the street. The new residents got rid of the garbage that had collected in the halls. They designated a few areas as communal living space, installed propane heaters, and put plastic on the windows. Water was brought in jugs from a nearby fire hydrant. More people began to move in. By the time Sackman filed for a squatter's eviction, over twenty people were living in the Sunset.

It is the residents' belief that the landlord gave his tacit approval to their moving in because, they claim, he left the building open. While their position is legally questionable, there is no question about what their fate will be if their case is lost. Many came off the street or from Central Park—a few had been living in the band shell. If they are forced to leave, they will return to the places they came from. They will be sorry to go.

Last summer, they helped create a community garden in the abandoned lot behind the Sunset. "The dayroom overlooked the garden," says Jacobs. "It was a real pleasure to sit and look at the flowers, smoke a cigarette, have a glass of wine, and talk about life."

A month ago, the garden was uprooted by a bulldozer; visitors are no longer invited to the "dayroom"—or anywhere else in the building. Experience has made its occupants wary. A man claiming to be a *Village Voice* reporter came in to interview them at that time. He later turned up at the trial, testifying for the landlord.

"I've tried to live my life according to the teachings of the Founding Fathers," says Jacobs. "Why should this management have the right to throw us out onto the streets?"

ONE OF THE HARDEST QUESTIONS posed by gentrification is, Where do all the squeezed-out people go? A few small businesses have managed to relocate to less desirable places within the same area. Louis Jon used to be a street-level beauty parlor on West 72nd Street right off Columbus. The location was prime, and so was the rent—\$1,850 per

month. Then Louis Cavagnuolo, its owner, was told his new lease would have a demolition clause—meaning that if the building was sold (a distinct possibility these days), his lease would be worthless. The only alternative seemed to be leaving the West Side altogether, but Cavagnuolo was lucky enough to find a second-floor space. The rent is no bargain—\$3,300—and he's lost much of his walk-in clientele, but he feels fortunate because the lease is for ten years with no demolition clause.

But for the most part, businesses do not relocate. Valerie Hill, who owned Powers Fish Market on Columbus near 86th Street, lost her store over a year ago. When Hill bought the business seven years ago, "I didn't know one fish from another," she says with a giggle. "Salmon I knew because it was red. But I learned fish fast. The hard way." Hill, 52, then was working as a nurse. For a short while, she kept up both jobs and would go straight from the hospital to the market at three in the morning to buy fish.

Her rent started at \$650 and gradually rose to \$1,000. Her last lease was up in October 1982. Instead of sending a renewal lease, her landlady sent an eviction notice. In order to get a new lease, Hill agreed to pay \$2,500 and sell no prepared foods such as chowders (which had become the most profitable part of Hill's business). "I got to the point where I couldn't pay my bills," says Hill. "And she told me she was going to raise my rent even more the next October."

So Hill closed the store. She was out of work for seven months. She couldn't go back to nursing without first taking a refresher course and going through hospital orientation. When it was time to enroll, however, the nursing strike was on. Today, she is a nurse again, though she still thinks occasionally about owning a store. "I'm a glutton for punishment," she laughs. "But not right away. I'm \$40,000 in debt, and at the rate I'm going, it's going to take me twenty years to pay it all back! I miss my store, though—it was *prestige* for me. I'd do it again. But never in New York. I couldn't even consider it."

VALERIE HILL AT LEAST had something to fall back on when her store was shut down. There are sometimes no alternatives when a person's home is lost. When lower-income housing is eliminated (SRO units in particular), one of the results is homeless people: About a third of all shelter residents once lived in SRO's. The homeless on the West Side are not imported.

Helen, who lives outside Euclid Hall, an SRO on Broadway and 86th Street, is a West Sider. For the last fifteen years,

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Helen had her own room in the hotel, a room for which she paid \$120 a month. A 75-year-old former chambermaid, she emigrated from Romania half a century ago and is all alone—she has no friends, and her husband is dead.

About a year ago, Helen became ill. She stopped paying her rent—she says her money ran out. She ignored the letters management sent her; her glasses were lost and legalities fluster her. On March 5, she was evicted for nonpayment. “They barged in my room and said, ‘Out, out, out!’” says Helen. “They took big black plastic bags, and they throw all my stuff in. They was the bosses in my room. These men, they shouldn’t touch a woman’s things.”

She adds wistfully, “I wasn’t going to try to take anything.” Helen was legally evicted; she had not paid her rent for over a year. Like many elderly people, she becomes upset when confronted with unpleasant monetary realities. Now that she is a recognizable hardship case, she’s been approached by workers from Project Reachout who have tried to persuade her to come to a shelter. She is unwilling to leave with these strangers.

“We don’t know each other,” she explains. “I don’t want to take no more chances. I live here fifteen years, I think I know them, and look what happen to me.”

“My life was never meant to be walking back and forth on the streets,” she says sadly. “I was always on my way, going somewhere, doing something. I was *ambitious*. Why this West Side destroy my life altogether?”

Many middle-class people have also begun to recognize the negative side of gentrification. Several years ago, Sally Goodgold, then chairman of Community Board 7, asked a block association if it would like its street, which was rather grungy, to be made into a model block. “They fought it tooth and nail,” says Goodgold. “‘Once you repair the street, plant trees, paint the buildings, developers will discover what a terrific block this is,’ they said. ‘And we will never benefit.’”

But not everyone has figured this out. Many SRO residents are delighted with the cleaned-up streets, pretty boutiques, and lower crime rate. “This area used to be a dump. I love living here now,” says one young woman whose landlord is trying to evict her.

Even Joe Mauri, who is losing his home precisely because it is where it is, has kept his affection for the area. “[Dennise Sobel] kept on saying in court how much she liked this neighborhood,” he says. “Well, I like it, too. I like the parks, I like to go for a jog, read a newspaper under the trees. Mrs. Sobel’s a mother. Why couldn’t she have had some compassion? Most of my life’s over. Couldn’t she have let me stay in the area I care about, couldn’t she have waited until I got old and died?”



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To see who sews by hand and where, we recently

bought eight different suits by some of America's best-known menswear manufacturers, at leading New York area department and specialty stores. Suits are all in two-ply nine- to ten-ounce lightweight wools. Then we examined the hand work in eight key areas, looked at the price tags, and charted our findings. After you've studied them, you can decide for yourself whose C.P.H.S. you prefer.

Operation	THE NEW YORK SUIT From Saint Laurie	POLO From Saks Fifth Avenue	SOUTHWICK From Roots (New Jersey)	CANADIAN MAKE From Paul Stuart	STANDARDS BY NORMAN HILTON From Bergdorf Goodman	GRAHAM & GUNN From Tripler	H. FREEMAN From Barney's	OWN MAKE From Brooks Brothers	BURBERRY'S From Bloomingdale's
Under collar	HAND	PART HAND	PART HAND	HAND	HAND	PART HAND	HAND	HAND	PART HAND
Top collar	PART HAND	MACHINE	MACHINE	PART HAND	PART HAND	MACHINE	HAND	HAND	MACHINE
Armholes	HAND	HAND	PART HAND	HAND	HAND	PART HAND	HAND	HAND	MACHINE
Shoulders	HAND	HAND	HAND	HAND	HAND	HAND	HAND	HAND	MACHINE
Sleeve cuff	HAND	HAND	HAND	HAND	HAND	MACHINE	HAND	HAND	MACHINE
Vent	HAND	MACHINE	MACHINE	HAND	HAND	MACHINE	HAND	HAND	MACHINE
Button-holes	MACHINE	MACHINE	MACHINE	MACHINE	HAND	MACHINE	HAND	HAND	MACHINE
Inside trouser waistband	HAND	MACHINE	MACHINE	MACHINE	MACHINE	MACHINE	MACHINE	MACHINE	MACHINE
Price range	\$250-289	\$520-570	\$350-425	\$585-595	\$540-585	\$400-450	\$485	\$380	\$395-565

All prices are for lightweight wool worsteds. Some alterations (but not necessarily all) are included in the prices for all listed garments except the New York Suit. Saint Laurie alterations are available on the premises at \$5 to \$45, depending on what you need or want.

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THE UPPER WEST SIDE



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BY NANCY McKEON

CONSUMING PASSIONS



PHOTOGRAPHED BY PETER MAUSS

Painting by Max Ginsburg.

DAVID IS A FAST-WALKING, fast-talking European. Whether it's lunch at Le Relais, an auction preview, or cruising a boutique, Madison Avenue is where he prowls. But here's David—a man who thinks that Manhattan is split east and west like Berlin—marching down Columbus Avenue one sunny spring afternoon. Why? It's part of his new Sunday circuit. "There's lots of good places here," he says. "But I must say, they have their nerve with the prices. I mean, it's not the East Side." A kiss on both cheeks and he's off.

As he retreats across Central Park, David is not missed. Although he did try on the \$150 Hugo Boss linen slacks at Beau Brummel, he didn't stop off for a \$1.25 cone of Cookie Supreme Tofutti and probably wouldn't have been interested in the \$798 rhinestone-studded ski suits that Courts & Sports carried last fall ("Don't laugh," says owner Sandi Lynne. "I sold out in three days").

This Sunday, the Columbus Avenue sidewalks are lined with young and not-so-young couples wearing what the clothing industry likes to call "weekend-wear." They carry his-and-her matching ice-cream cones, and he is as likely to pull her into a store as vice versa, in order to buy an outfit for their *next* trip to Columbus Avenue. Cars with New Jersey license plates cruise for parking places, and five people in a row say, "Oh, it's open," as they see pizza-laden families emerge from Famous Ray's, reborn here as Ray's of Greenwich Village.

COLUMBUS AVENUE HASN'T been officially annexed by the East Side, despite its having attracted Eurofluff like David. Nor has it been surrendered entirely to the suburban visitors who flood it every weekend. The working-class street of my father's pre-World War I West Side childhood—first the "service street" catering to the needs of wealthy apartment dwellers on Central Park West, then a forlorn strip of all-night hooker bars and derelict tenements—has become a real strolling and shopping street, a sapling-lined boulevard, the center of conspicuous consumption on the new West Side.

Listen to Walter Goldstein, who owns the MGA franchise. In the tiny store at 71st and Columbus where Maya Schaper sold cheese and antique cheese dishes during the first six years of Columbus's reawakening, Goldstein now sells faded-paisley Guess? jeans and \$116 jean jackets. "I look for a street where the customer knows the difference between this

ICHABOD'S NEON COLUMN GIVES A GLOW TO BROADWAY AND 89TH.

year's pink and last year's pink." On Columbus Avenue, Goldstein found his customer.

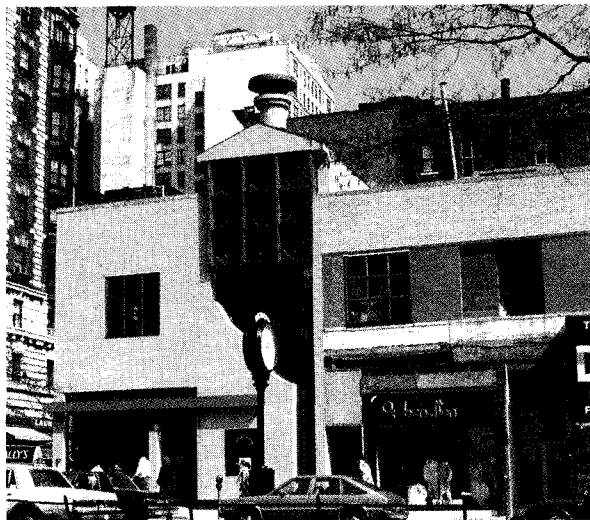
By itself, the Columbus Avenue phenomenon might not mean much. But the rise and rise of Columbus is part of a bigger West Side story that, at least at street level, will come to an end only when every numbers joint on Amsterdam Avenue is replaced by take-out tekkamaki and every Spanish grocer or truss merchant retires in comfort by selling the remainder of his twenty-year lease to a retailer or a restaurant that serves the all-consuming needs of the new, moneyed West Side.

Already the spirit of Columbus has begun to hopscotch around the Upper West Side. In the past year, almost a dozen shops have opened, some in surprising places. Whimsey, selling Caswell-Massey and Crabtree & Evelyn products at Broadway and 106th! La Belle Gourmet, vending New Wave gift food on Broadway near 88th! Koch & Lowy lamps available on Amsterdam Avenue! More than a dozen nouveau food places, most often identifiable from a distance by a casual scrawl of neon in *Miami Vice* pink or blue, have joined West Side veterans La Tablita, the Café des Artistes, and Mike Weinstein's Museum Café, able to feed 1,344 new Upper West Side mouths at the same time. There are new Instant Landmarks as well—Tower Records at Broadway and 66th Street; Ancora, a yuppie pizza *palazzo* at Broadway and 85th; Ichabod's, cool and leafy, on Broadway at 89th; the big and brassy Caramba!!! at Broadway and 96th.

COLUMBUS AVENUE REMINDS me of those churches in Rome where the holy-water fonts get worn out from centuries of wear from people's hands," says Roberto Mitrotti, who owns the Madonna men's store on Columbus and 79th and—how fitting—helps buy *Miami Vice*'s wardrobe in Italy. "The floors I put in when I opened two years ago totally wore out. The foot traffic is phenomenal!" They're not all buyers, Mitrotti

hastens to add. "There are two types of shoppers on Columbus," he says, "the serious buyers and the ones with ice-cream cones. Columbus is not a very selective street, but it has a wonderful energy."

A lot of that energy has come from Robert Quinlan, who arrived on the West Side in 1958 and has been at the crest of every wave that has since washed over Columbus Avenue. Back in the dark ages of 1971, Quinlan, who had made a career of analyzing real-estate investments around the country, brought his expertise back home and tackled his first crumbling tenements, on Columbus be-



ANCORA, THE WEST SIDE PIZZA PALAZZO.

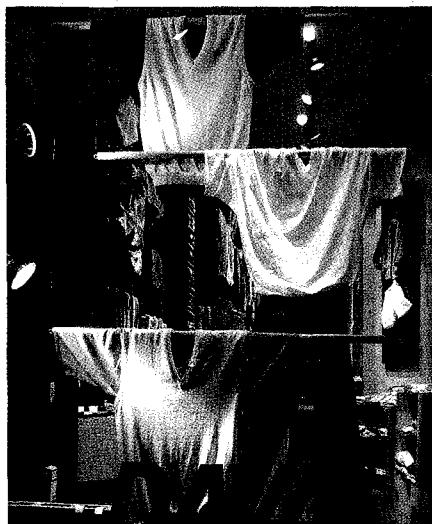


CITY NEWS CARRIES 300 FOREIGN MAGAZINES.

tween 75th and 76th. "We even had to remove the beams because they were rotted," he recalls. "We were left with nothing standing but the side walls."

In that new brick building was born the first cycle of Columbus Avenue retailing—Reruns, a used-furniture store; a travel agency; and a laundromat, Soap 'n Suds, "which I opened because nobody would rent the store." Stores in those spaces today include Joseph Tricot, an outpost of the London boutique king; Ecco shoes; and Crabtree & Evelyn.

Today, Quinlan manages 39 stores on Columbus, including the ones that house To Boot, the store that began by selling



ACA JOE AND DAVAL OFFER FAST FASHION, BUT THERE'S A LONG WAIT FOR A TABLE AT CARAMBA!!!

only cowboy boots and has developed into a complete men's fashion-shoe store; Vermont Classics, with hand-knits from New England cottage industries; and Tianguis Folk Art, with an eclectic mix of crafts and clothes.

The Quinlan legacy is one thing. But Columbus Avenue has attracted retailers—from Cedarhurst, from Great Neck, from Forest Hills, from London, from Mexico City, even from Madison Avenue—who have brought what might be called Fast Fashion. Cotton pants and shirts from the phenomenally successful Mexican retailer Aca Joe; cabbage-rose-print shorts and shirts from the Broadway-bred Holding Company; Guess? jeans from MGA; weekendwear from Trocadero. Murjani, which put Gloria Vanderbilt's name on many a blue-jeaned backside, is coming to Columbus. The store, at 73rd Street, where Design Observations used to be, will sell clothing with the Coca-Cola logo by the end of summer. "They're having trouble getting retailers to understand the concept of Coca-Cola clothes," one industry expert explains. "What better laboratory than Columbus? Instant reaction!" The store, by the way, won't display clothing. Just video screens, thank you.

How fast is Fast Fashion? "On weekends, I get 150 people an hour in that little store," says MGA's Walter Goldstein. *Women's Wear Daily* recently reported that MGA stores averaged \$850 in sales per square foot in 1984. The Columbus Avenue store: \$1,200. Aca Joe's planning on \$1,000 per square foot.

"Look at what the people on the street are wearing," Michel Bittan, the French-speaking owner of Trocadero instructs. "That's what you'll sell. This isn't Madison Avenue, you know." It isn't NoHo either, but Bittan is hoping the Columbus crowd will cotton to the forties and fifties clothes he's brought uptown from NoHo's Antique Boutique.

But can even Fast Fashion endure on an avenue that's attracting fast food? Today Tofutti and Ray's, tomorrow Na-

than's? Is this another 8th Street in the making?

Not necessarily, but to take advantage of the foot traffic on their food-oriented late-night street, the stores do tend to keep fast-food hours seven days a week. Bittan is willing to do more. He's promising to add a bar, open till 1 A.M. for champagne and caviar—kind of a Columbus Avenue Petrossian, he hopes—not to mention foot traffic.

COLUMBUS AVENUE DOES HAVE a Gold Coast, between 78th and 82nd Streets, where the rents are lower but the stores are more like Madison Avenue's. It can be argued that this, too, is a by-product of Robert Quinlan's entrepreneurial impulses. Back in 1981, he renovated the sagging Endicott Hotel at 81st, selling its redone apartments as co-ops and attracting such high-profile retailers as Frank Stella, Meredith Brokaw's Penny Whistle Toys, Salou, and Endicott Booksellers, owned by his wife, Encarnita Quinlan.

The Endicott, with the ever-evolving DDL Foodshow scheduled to make its reappearance as a restaurant this summer, was a northern outpost for a while. Even with the presence of Charivari Workshop on the corner of 81st, Madon-

na's Roberto Mitrotti says, "I would say I opened about six months early for the area."

The upper-Columbus stores (Roberta lingerie, Courts & Sports, Henry Lehr, Botticelli shoes, even Benetton) eagerly await the bulk of the residents of William Zeckendorf Jr.'s Park Belvedere at 79th, as well as the building's retail shops—Laura Ashley and Vittorio Ricci II shoes and another place as yet unnamed.

Sandi Lynne says her start—and that of many stores on the upper avenue—was slow, but now her Courts & Sports attracts people looking for high-end tenniswear and skiwear. "I have a lot of European imports you can't get most places." For European manufacturers, Lynne adds, Columbus has become a highly desirable location. "I had a space on Broadway in mind, but my European suppliers said Columbus or nothing."

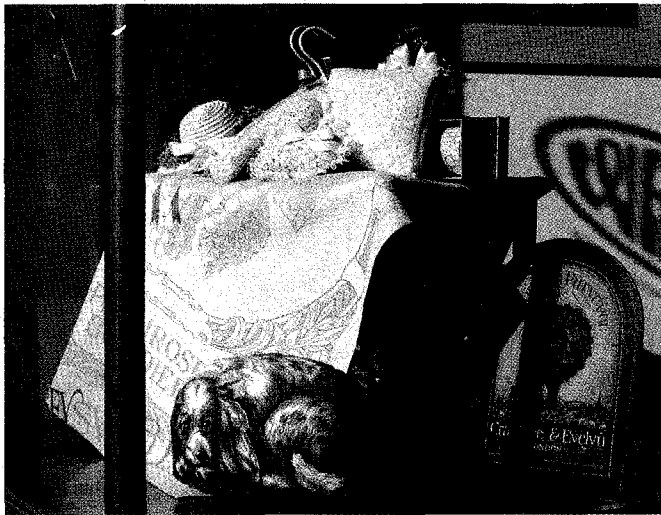
Coverage in fashion magazines, especially of the *Miami Vice*-style designs of the German manufacturer Hugo Boss (\$325 sport jackets) and the new styles by Maurizio Baldassari ("he's the new Giorgio Armani"), brings shoppers to the Forest Hills-based Beau Brummel, says Evan Jacobson, who manages the Columbus Avenue store for owners Avram Goldman and Sol Laxer. But the ice-cream-cone crowd might not enjoy this part of Columbus. As Courts & Sports' Lynne says, "I see what's in their see-through-plastic shopping bags. It's \$25 T-shirts. That's not my customer."

Mythology, the store that has long understood that the adults of the eighties want the toys of the forties and fifties, is the perfect enterprise to bridge the lower Columbus of Fast Fashion and Wheat Germ Supreme Tofutti and the Gold Coast. In fact, owners Bill Bailey and Laurie Eichengreen are about to expand the store for the second time since they opened in 1972. More room for plastic ants (two for 25 cents) for the yuppie picnic basket, and vintage tin pails and shovels for the beach (\$10 to \$95)!



THE UPPER WEST SIDE





ON THE NORTHERN FRONTIER, THE INDIAN CAFE ON 95TH STREET AND WHIMSEY NEAR 106TH.

Farther up Columbus, though, change is coming in fits and starts. Across from the Endicott, Schweitzer Linen and the just-opening Famolare shoes will hold the fort while rental agents Walter & Samuels hold out for a "very good-quality" tenant to replace Dante Tuxedos, Kosho, and Frusen Glädjé.

Up the street, surprising enterprises thrive, like Handblock, a shop that sells updated-sixties Indian-print tablecloths. Just about every block along here has a small but busy bistro wedged in among the delis and locksmiths. At 86th Street, Finals swimwear, a florist, and a new deli will join City News, a magazine store that opened in March, in renovated

shops (the shoe-repair man has new space on the same block). New construction will continue the sweep north to Morningside Park.

AMSTERDAM AVENUE IS where the New Upper West Side collides with the Old, creating interesting juxtapositions. Benjamin of Tudela, a peachy-modern glatt-kosher restaurant, opened on Amsterdam near 74th the day after Thanksgiving last year, but if you want a Gibson, you'll have to go to Can-

dle, the black-windowed gay bar next door: Benjamin of Tudela can't find kosher cocktail onions. Vinyl Mania, a rock-record store, opened last October next to Riverside Memorial Chapel.

Will Amsterdam be another Columbus? Yes, Charivari's Selma Weiser told *The West Side Spirit*, a three-month-old community newspaper, it's "the next place to happen." Says Madonna owner Mitrotti, "I give it about a year. First, it'll get the restaurants, which don't need the foot traffic, then the offbeat shops."

The restaurants have already started. Three-year-old Burgundy, near 82nd Street, where yuppies dine serenely beneath the rotating art shows, has been



BROADWAY'S KOSHER BUTCHERS HAVE BEEN JOINED BY GIFT-FOOD SHOPS LIKE LA BELLE GOURMET.



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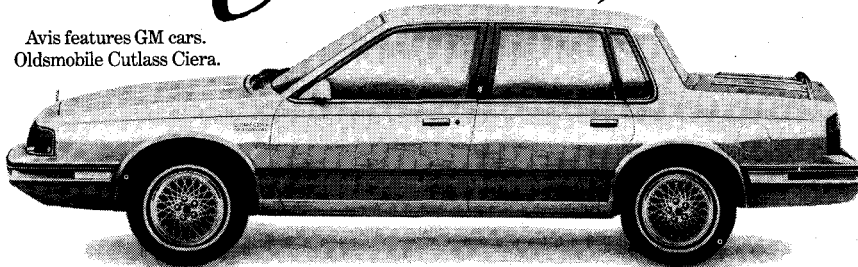


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joined by seventeen-day-old Piccolino and eleven-month-old Amsterdam's, near 81st, whose plain rotisserie-cooked fare and energetic bar scene have ensnared the limousine as well as the bridge-and-tunnel crowd. Next door since March 1 is KCOU Radio, a nouveau-nabe hangout bar owned by five partners—three part-time psychiatrists, a professional restaurateur, and an Upper West Side contractor—who own the Pig on the Lower East Side. The partners signed their lease before Amsterdam's opened last year, but, says co-owner Stephen Breskin, "we saw there was a bar scene in the area. We wanted a hangout, and we thought Amsterdam would be more local than Columbus." Right so far: It's locals who are attracted by the bar and by Cosy, a California-Japanese-looking Chinese restaurant open since January 22 at 81st.

The stores will no doubt follow, but it may be a little early for Daval—a hot-looking but mostly quiet men's sportswear place—to be on Amsterdam near 82nd. The same goes for Lightforms, a modern-lighting store a couple of doors north. Bustling Amsterdam stores either have a strong neighborhood base, like West Side Kids, a consignment shop for kids' clothes at 84th, or don't need a street location, like P. C. Rueckwald, which does a lot of corporate floral work.

Charivari will do its bit to anchor Amsterdam to the New West Side. The chain—it's more of a charm bracelet, Selma Weiser's son, Jon, is fond of saying—will add a seventh link next winter, Charivariations, a mix of clothing ("because that's what people expect of us," says Jon) and household objects. The shop will be in the vast ground-floor space of the Lucerne Hotel at Amsterdam and 79th.

The block between 77th and 78th may symbolize Amsterdam's past and its future. To the north is the slick hair salon Capillus, with its orange Trump Tower-style marble floors and mirrored walls. Wash, cut, and blow-dry? That's \$45, but it includes a consultation, the receptionist shouts over the rock music.

Three doors south is Charles Hairstylist—with two years left on its lease, perhaps soon to be part of Amsterdam's past. Here in one 500-square-foot storefront are two sinks, four styling chairs, and four helmet-style hair dryers. Forty-eight-year-old Charles Brink is giving a roller set to a woman in her eighties, but the woman is hard of hearing, so he talks freely. "Places like that," he says, gesturing toward Capillus, "don't like to do a 'set,' so the older women come to me. Kids don't like to see old ladies sitting around. Even hair dryers in the window are a turnoff to them. Listen, if I were a kid coming to New York, I'd go to that new place, too. It's all the things New York's supposed to be."

What New York's "supposed to be"

may or may not happen all that fast on Amsterdam. Even when it does, it may not turn out to be another Columbus at all. And, as MGA's Walter Goldstein puts it, "I'd rather pay top dollar to be in the right location on the right street than pay a cheaper rent on the wrong street."

SOME SAY THE RIGHT STREET will be Broadway before it's Amsterdam. The Weiser family made its commitment to Broadway back in 1967, long before they invested on Columbus or Amsterdam, mostly because they lived there. "People thought we were crazy to open on the West Side," says Jon Weiser, who shares Charivari's buying duties with his mother and sister, Barbara. "They thought either we'd be killed or that it was just little old ladies on Broadway. But we lived here, and we knew there were other people like us. It worked out okay."

Okay, indeed. Charivari's three Broadway shops—one women's, one men's, one sport—soon became recognized as the only serious places for fashion on the bustling West Side. Then, in 1979, the Weisers were offered the corner of Columbus and 72nd. "I was dead set against it," Jon recalls, chuckling. "For a while, I told people we were on 72nd Street."

Now the Broadway that the Weisers remained loyal to is busting out all over. The Columbia at 96th has created a ripple effect in that long-seedy area. Empire Szechuan ("the restaurant that ate the West Side," one bewildered downtown resident calls it) opened yet another branch north of the Columbia to greet that tower filled with hungry workaholics. Kleinsleep stuffed its ground-floor space with mattresses in the hope that they would find their way upstairs.

The market up here is big, but as one resident of 110th Street grouches, "We don't get Tower Records up here, we get the Wiz. We don't get Pasta & Cheese, we get some crummy 'gourmet' place."

But Broadway is also getting handsome brasseries like Ichabod's at 89th, open since March 21. The ribs of blue neon that outline the bulky central pillar are a beacon that can be spotted from across Broadway. And once the tall French doors swing open for summer weather, the yuppie diners will make the enormity of their presence known.

Ancora, a two-story, 170-seat Italian restaurant open since March 27 on Broadway at 85th, is already jammed. The food is presented on colorful pottery, and the chimney from the pizza oven soars up into a "steeple" over the building, making Ancora look like a temple to the yuppie religion of eating out.

At 95th is the cool blue Duck Heaven and, just north, the huge Caramba!!! in the Columbia. Even with 270 seats, the

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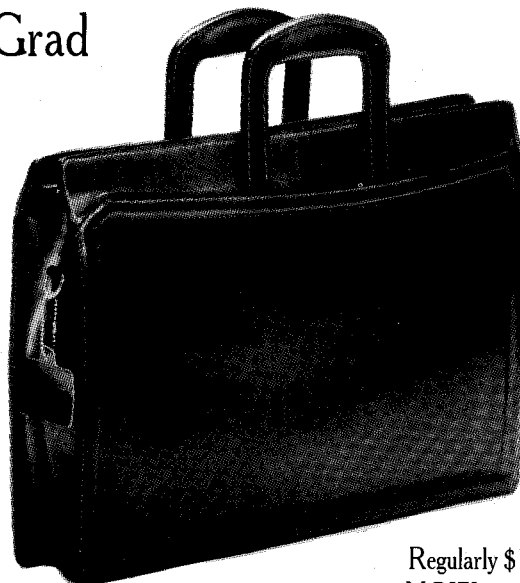
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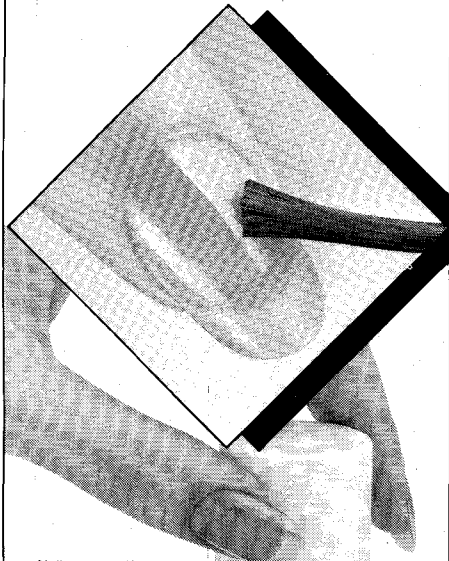
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restaurant has a standing-room-only crowd at the bar, kept happy with the Ridiculous, a margarita served in what looks like a goldfish bowl on a stem. As the unfed spill farther north, they encounter Empire Szechuan House and Bay 100, a branch of Broadway Bay.

DON'T THESE PEOPLE EVER eat at home? asks a friend who's been dragged to one new restaurant too many. Yes, says Susan Magazine, who with her husband, Jay, a chef, runs West Side Ex-

our projections by 400 percent and are doing about \$1,500 in dinners a night. We now have seven delivery boys."

Response has been equally phenomenal for Tirllok Malik, who, with partner Darshan Pershad, opened on March 20 the peachy-salmon ("the color of many Indian palaces," says Malik) Indian Cafe on 95th between Amsterdam and Broadway. "People come in here and say it's not like sitting on 95th Street," he says. "That's just what I wanted."

That may not be what everybody wants. They want it to be nice and 95th Street. That's why Frank Garofolo and Donald Osborne opened Whimsey on Broadway near 106th Street, above the

protective canopy of West End Avenue.

Garofolo opened the Crabtree & Evelyn store on Columbus, then sold it. Now, at Whimsey, he and Osborne sell Crabtree & Evelyn products, as well as Caswell-Massey toiletries and Jacquard Français linens, wrapping paper, kids' toys, and cards.

Garofolo says the shop, open since March 11, has got fantastic "'body' support, people coming in to say how nice the place looks," he says. "For years, people around here have been forced to leave their neighborhood, go downtown, to buy a bar of soap or a card or a little gift. Now they won't have to."

Marilyn Barnett, who authorizes Crabtree & Evelyn stores, says Whimsey is outside the area where the company wants to have its own store. But the area "has to happen," says Barnett. "It's just a question of when it will happen."



COLUMBUS AVENUE'S NEW CAFE SOCIETY.

press. But when they do, chances are they order from outside.

The Magazines' search for a place to build a commercial kitchen for their corporate-catering business led to a storefront on Amsterdam near 87th owned by Louis and John Brusco, whose Brusco Fuel family owns a number of small Upper West Side buildings ("They're wonderful," says Susan. "Angela even calls up for recipes"). A further decision to make the kitchen do double duty led to a canopy that reads **WOULDN'T YOU LIKE YOUR DINNER DELIVERED?**

That was a year ago, and, says Susan, the response was fantastic, going way beyond the predictable yuppie community. "One 86-year-old woman calls every day at two to find out what our specials are for the day. Then she calls back at seven to order her dinner," says Susan. "In the first two months, we surpassed

NEW YORKERS CONSTANTLY yield to nostalgia, sentimentalizing their neighborhoods, even the sometimes surly dry cleaners and cobblers. Charivari's Jon Weiser understands both sides. "I miss the old neighborhood," he says. "But then I think, well, that's progress. Listen, I went to P.S. 166 on 88th between Columbus and Amsterdam. In romanticizing, you don't remember that you were once afraid to walk on Columbus and that Amsterdam was disgusting!" Relief or disappointment? Maybe both. Remember, this is the Upper West Side: A lot of men still wear their sixties beards, but they pay a very eighties \$2.50 for a Rolling Rock.

Photograph by Farrell Grehan.

Books/Rhoda Koenig **MR. PODSNAP GOES TO TOWN**

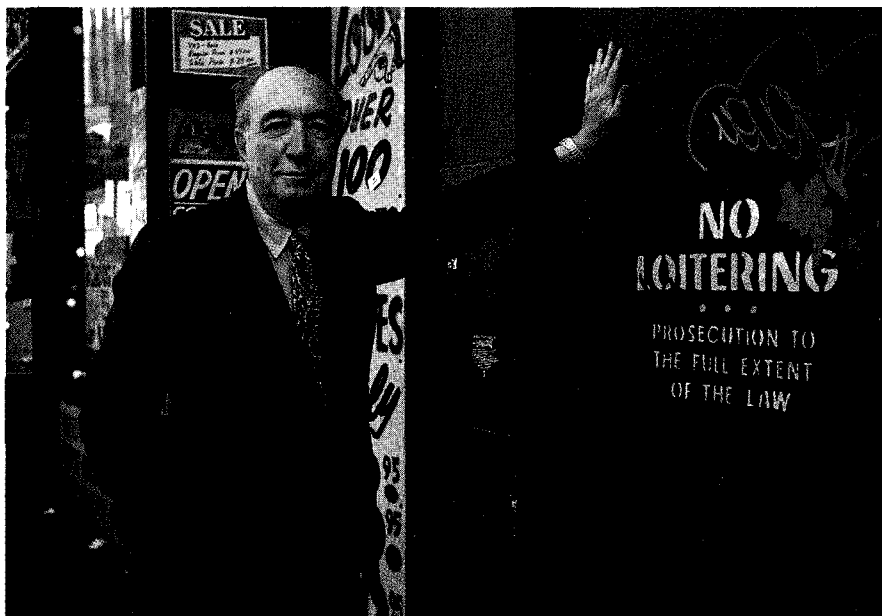
“...Read *Rise and Fall* if you want to know a mind—puritan, condescending, philistine—that helps make policy at the *Times*...”

The Rise and Fall of New York City,
by Roger Starr. Basic Books; 258 pages;
\$17.95.

WHY SHOULD EVERY NEW YORKER READ *The Rise and Fall of New York City*? Not to be told that the city is dirty and crime-ridden, that the welfare population is too large, and that decent, moderate-priced apartments are too few; the physical and spiritual woes of New York are apparent enough every day without our having to pay to be depressed by them at leisure. Nor is Roger Starr's book important for his analysis of the causes of our troubles; that has been done elsewhere, with greater depth and objectivity. (A book that wails about how the city discourages developers while mentioning the Times Square project once in passing and Donald Trump not at all could be called, shall we say, impressionistic.)

No, the aspect of *Rise and Fall* that compels our attention is the position its author occupies in one of the most important institutions of our city. As a member of the editorial board of the *New York Times*, Roger Starr offers his opinions anonymously—and they are, I assume, tempered by the advice and consent of his colleagues. Here Starr has the chance to spread the warm honey of his patronage over 250 pages—and oh, what flies are trapped in it! Pious moralizing, smirking presumption, puritanical vindictiveness, and self-congratulatory philistinism are preserved for our examination of the mind of someone who helps form our city's social and economic policy. *Rise and Fall* is indeed a useful book, though not, I think, in the way that Roger Starr intended.

Starr traces the decline of the city from the administration of Mayor Wagner, whose expanded social programs, expanded still further by Mayor Lindsay, blew up a bubble of enormous debts and unreasonable expectations. Since the end of the Second World War, New York has also seen a huge increase in its black population—people who are, for the most part, hampered by their “immutable” skin color and by “the depth and persistence of cultural differences between an African and European past,” so that “the increase of dependency has spread through the society.” Power-hungry and hypocritical “social re-



Roger Starr: A staunch defense of clean streets, heterosexuality, and representative art.

formers” have exacerbated this problem by abandoning moral judgments of those who misbehave, and by promoting their selfish interests at the expense of the city as a whole (organizing, for example, to block construction of factories or prisons in their neighborhood).

The tone of Starr's book is superficially a gracious one, all rumbling cadences and hospitable murmurs. But when a guest dares to disagree, Starr draws in his chins and starts to count the spoons. Hardly anyone with a contrary opinion is granted an identity or a direct quotation—“critics” and “some critics” must make do with paraphrases. And no one who opposes Starr's views is presumed to be well-meaning, reflective, or even sincere. People who don't rage at filthy streets or smoking in the subways “adopt a self-righteously libertarian attitude and pretend that such breaches of normal civility are of no importance.” The “leaders” of “society” “feel no sense of guilt over what has been done,” through health and welfare programs, to undermine the social order. A recent Supreme Court ruling on education “disappointed many people who style themselves liberal.” (Strange how it's always conservatives who object to false liberals. You'd think they would be pleased to have a few moles among the enemy.)

Starr points to New York's improved race relations in the postwar period—less segregation in hotels and restaurants, more black judges and politicians—as a feature of its greatness, albeit one that originated in naïveté: “It was inevitable that the whites who were moved by the outrageous treatment of non-whites assumed that all the blacks in the United States were more or less like the exceptionally gifted and educated people whom they met in politics, the arts, or the organizations dedicated to removing legal obstructions to desegregation. In fact, most sympathetic whites were themselves products of an upper-class private education.” (Of all the churlish statements in Starr's book, this is the most breathtaking—he denies the rich their common sense and the poor their humanity.) By now, however, efforts to promote racial equality have become counterproductive: “Looking at the areas in which blacks have been extraordinarily successful since the civil rights revolution, one would find that the greatest successes have been in fields in which government assistance has been minimal; sports and the arts come to mind. Yet black leadership keeps demanding greater government intercession.” (He does, however, admit that this vista of success cannot be extended indefinitely:

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"Not every black can tap-dance.")

Mayor Koch, whom Starr generally speaks well of, gets his lumps for "pseudo-Bohemian tolerance for unconventional personal conduct." What are these excesses? "He supports rights for homosexuals, without ever quite defining exactly what this means, or precisely how much discrimination against homosexuals exists in New York." And—these are the *only* examples Starr offers—Koch thinks that men's clubs should not be allowed to exclude women. Yet, curiously, Koch's "personal tolerance for unconventional behavior has not so far alienated him from the middle-class voters." There you have the definition, by a member of the editorial board of the *Times*, of a middle-class voter: a heterosexual who belongs to an all-male club.

Starr explains his opposition to amorphous rights for homosexuals: "Society has a strong interest in preferring heterosexuality. That does not mean that homosexuals should be denied employment or housing. . . . Neither should it mean that homosexuals have an *a priori* right to employment in schools or other settings in which what some of them describe as the tyranny of heterosexuality is vulnerable to attack." In other words, because "some" homosexuals attack heterosexuality, we should be wary of employing any of them. And the fragile institution of heterosexuality is, it seems, also under attack from within. "A society that is interested in its posterity has a consequent interest in distinguishing between the sexes." (I had thought nature did this job for us, but not, apparently, well enough for Mr. Starr.) "To remind its members of that distinction, every society customarily classifies some jobs as primarily feminine, others as masculine." I can understand Starr's position: If an absent-minded citizen on his way home should run into a female airline pilot or a male secretary, he might become confused and attempt unlawful intercourse with his microwave. It is thoughtful of Starr to want to help these people, but is he not, in so doing, promoting the propagation of the absent-minded? Perhaps he should reconsider.

Those who carry high the proud banner of sex distinction are among Starr's heroes. You might have thought that Robert Moses was a megalomaniac who destroyed communities in order to build monuments to himself. Starr doesn't deny this—he merely invites us to consider the evidence for the defense: "He removed his hat in elevators when any female person entered, regardless of age, race, or previous condition of servitude."

There are few such princes of gentility in New York these days, and far too many people with unacceptable vices. Starr is angry that doctors must labor, and expensive hospital space and medical technology must be used, to cure drug

“...Modern art, Starr says, ‘endangers those values needed to keep an urban polity on a firm, reasonable, and safe course’...”

addicts (“graceless, even insulting ... dirty ... people”) who contract diseases from infected needles: “No one can conscientiously advocate saving money by letting them die. [That’s another thing wrong with New York—the damnably small supply of unconscientious people.] Yet, somehow, to say that they should be saved is not quite enough. What seems missing is the passing of judgment on the matter. ... Society has the obligation to distinguish between physical illness that involves no act of will and physical illness that does.” Drug addicts do, of course, commit slow suicide in a horrific fashion, endangering others in the process. But what about the clean, graceful, and pleasing citizens who, despite warnings from all sides, continue to smoke cigarettes? Starr gives no hint that we should stand over their beds and heap opprobrium on them for draining our health resources with their self-willed lung cancer and emphysema.

Starr’s hostility to the self-destructive lower classes, though, is nothing to his contempt for the weirdos and phonies of the art world. Starr is no fan of the modern theater—even *The Iceman Cometh*

and *Waiting for Godot* are too obscure for him. (“Whatever their authors were saying, if there was a whatever, its meaning could never be settled.”) But he saves his strongest condemnation for the depravity of abstract art:

When the institutional leaders of the city make modern painting and sculpture their most prized art form ... they demonstrate a set of values that endangers those needed to keep an urban polity on a firm, reasonable, and safe course. ... Accepting as a form of high and serious art an arrangement of colors and shapes that has no relationship at all to objects of the world outside the canvas inferentially denies the value and importance of understanding the relationships between those objects and the observer. ... It is, of course, true that sympathetic critics of non-objective art ascribe meaning in portentous statements that the intracanvas artifacts allegedly express.

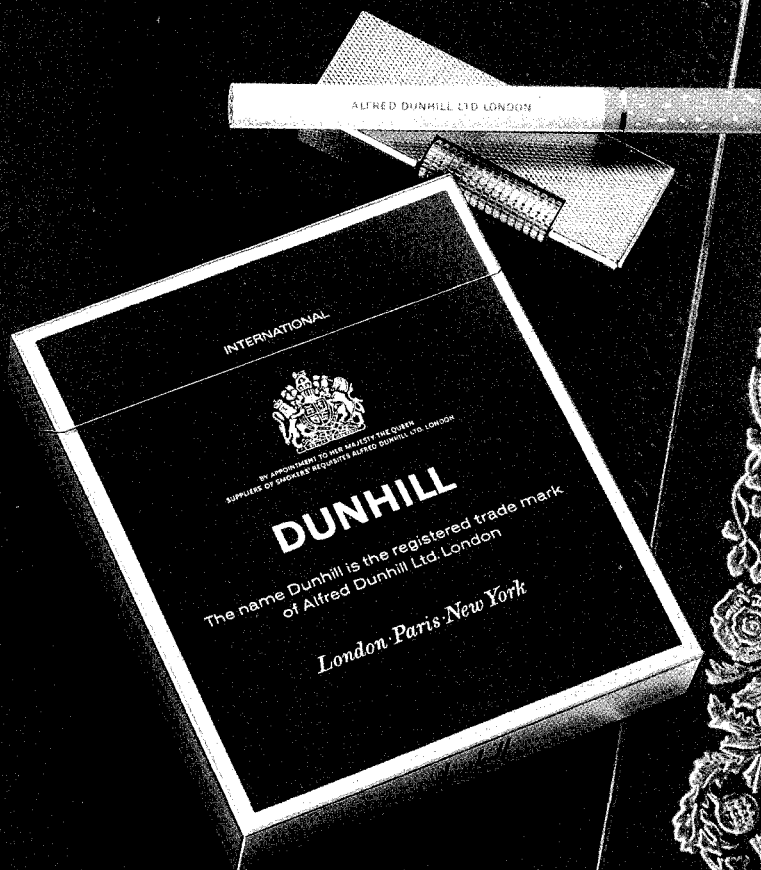
Where have we heard this theory of aesthetics before? From Dickens’s Mr. Podsnap, who believed that artists should devote themselves entirely to respectful representations of getting up at eight, shaving close at a quarter past, going to work at ten, and coming home for dinner at seven.

Again and again throughout *The Rise and Fall of New York City*, Starr sounds the note of querulous complaint, of his distaste for the city—indeed, the century—in which he finds himself: “The century has indeed become the Century of the Common Man, who is believed to know better than the trained scientist or the specialist.” I sympathize with Starr’s dislike for the laziness, selfishness, and greed that often accompany distrust for authority and increasing demands for freedom and independence. I share his indignation at Lindsay’s black manpower commissioner, who said that blacks shouldn’t apply for “dead-end” jobs, such as taxi driver. But what is so troubling about Starr’s book is his haste to label any broadening of our sympathies or change in our attitudes as mere modishness, and therefore deplorable. Roger Starr looks around at the panorama of chaos and decay that is his New York and sees a vision that is truly appalling—a city of people who are less and less likely to believe (and, as he has shown, with good reason) the wisdom of Roger Starr’s editorials in the *New York Times*.

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BEST BETS

A bevy of pretty things—fanciful and practical—for Mother on her day.

By Corky Pollan

Clockwise from top center: Potpourri-and-flower-filled jar is \$49.75 (small, around \$23) at Galerie Felix Flower (968 Lexington Avenue, near 70th Street, 772-7701) and Pie in the Sky (194 Third Avenue, near 17th Street, 505-5454)

Art Deco vase is \$85 at Nancy Marshall, Ltd. (145 East 62nd Street, 319-

5710) Thirties crystal boudoir bottles are \$165 to \$250 at Henri

Bendel Venetian hand-painted blown-glass scent bottles are \$60 at Buccellati

Collections (Trump Tower, Fifth Avenue near 56th Street, 308-6900) Roger Michell's

chunky teapot is \$150 at Hot House (345 West Broadway, 966-7978)

Michele Slung's *Momilies*, a compendium of motherly sayings, is \$2.95 at bookstores Battersea's enamel quartz clock is \$350 at Bergdorf Goodman

Patek Philippe's vintage enamel-and-diamond pendant watch is \$1,500 at Time Will Tell (962 Madison Avenue, near 75th Street, 861-2663) Daxberg's

miniature pralines in a tiny valise are \$36 at Saks Fifth Avenue Striped linen "tablecloth" is a European square pil-

lowcase by Castellini, \$65 (boudoir size, on the armchair, \$45) at Cherchez (864 Lexington Avenue, near 65th Street, 737-8215) "Runner" is a cotton-blend-

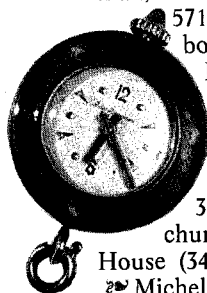
voile curtain, \$69.95 a pair (voile panels, on window, are \$88 a pair) at Ad Hoc Softwares (410 West Broadway, 925-2652) Annie Day's polymer-and-clay

rose choker is \$195 at On & Offshore (190 East Schofield Street, City Island, 885-3200) Taylor of London's scented drawer liners are \$12.50 a roll at Saks

Thirties bias-cut chiffon dresses are \$140 to \$300 at Random Harvest (60 West 75th Street, 799-0134) Country House's bath herbs (with ten bath bags)

are \$5 at Bergdorf's Wardrobe sachets are \$5.95 on Macy's mezzanine Thirties enamel-and-silver watch with chain (inset) is \$550 at Barneys.

Chair courtesy of Gotham Galleries.





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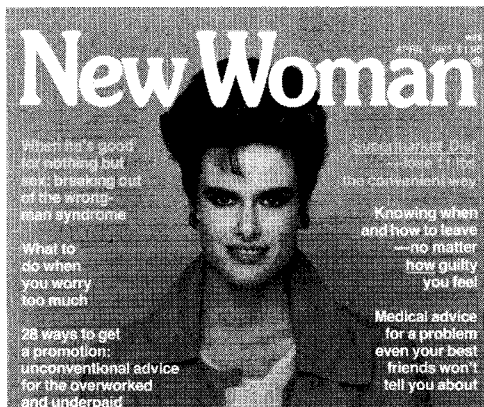
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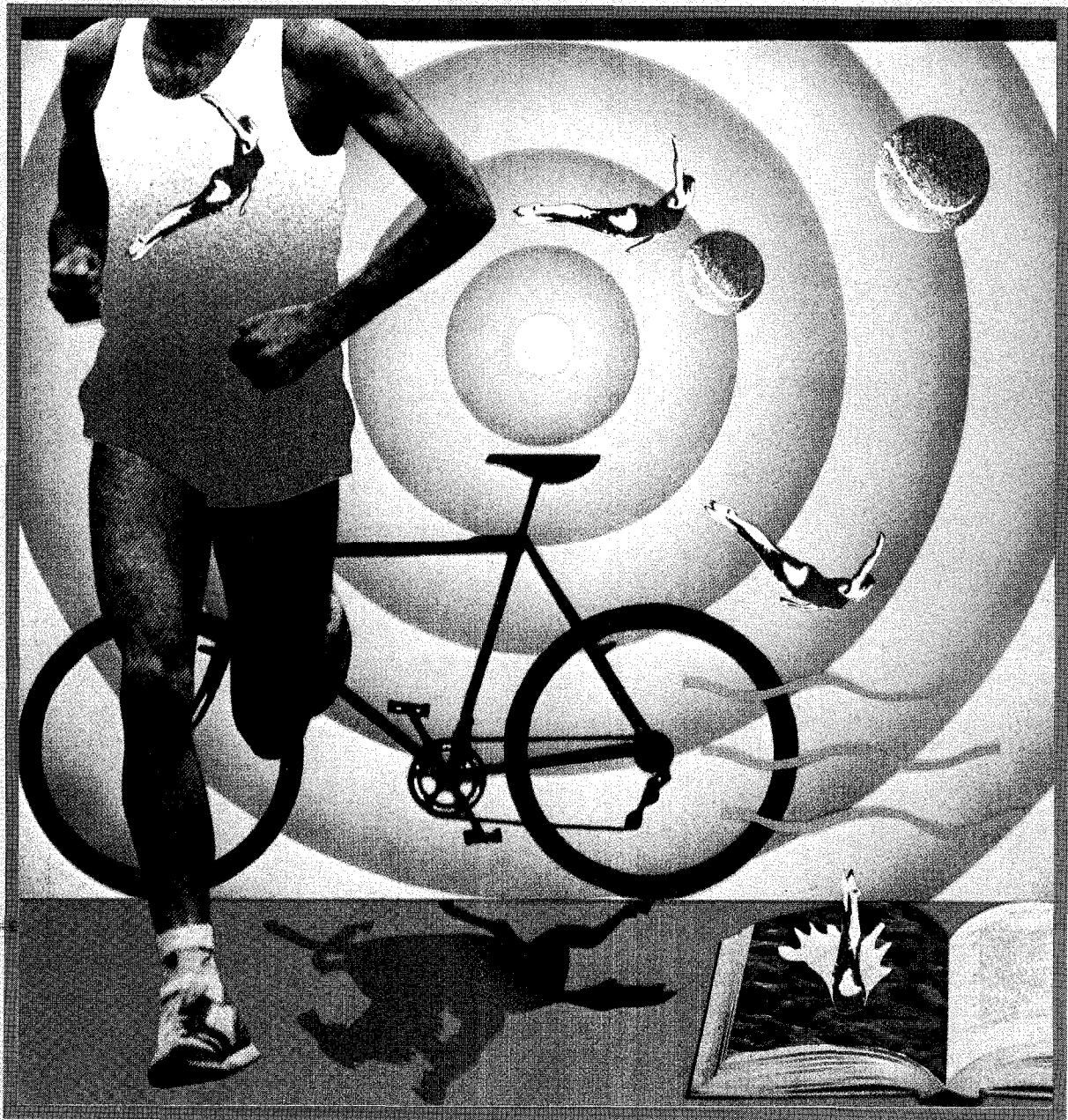
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Fitness-Conscious

26 **READ TO LOSE**
Current Diet Books

FITNESS

DO-IT-YOURSELF FITNESS: DESIGNING YOUR OWN WORKOUT PROGRAM

There are many excellent fitness facilities in the city, as well as talented trainers and good classes. But sometimes it's hard to find the one with the right hours, the right price, the right personality.

"Do-It-Yourself Fitness" explains the basic structure and philosophy of a good workout routine, so you can design one for yourself. While it may sound like a lot of trouble, it really isn't. Most importantly, if you don't understand the basics when you're exercising, then even if it hurts, even if you sweat, even if you're diligent, you may be accomplishing so little that "you might as well be sitting home watching TV," says Neal Reed, a fitness consultant and personal trainer to clients such as Billie Jean King, John McEnroe, and Spencer Haywood.

THE FIRST THING

Evaluation is a serious step, not to be overlooked. Men and women who are over 35 and have been inactive for a year or more, or those with a family history of heart disease or diabetes, or those with any physical problem (knee injury, back pain) that may be aggravated by exercise, must consult a doctor first. This may sound like easy advice to ignore, but there may be very real dangers for someone in these categories who starts a vigorous program of exercise.

Some fitness experts suggest that *anyone* over 35 get a stress test and that even people under 35 who lead a sedentary life should consult their doctor before embarking on a new fitness program. Risk of heart attack is, of course, the most extreme concern. But an overweight person who starts

a too-strenuous jogging program, for example, risks injury to ankles and knees from excessive stress.

A doctor will probably begin with an overall check-up, including a blood test to determine blood-sugar and cholesterol levels. Then, if there's any suggestion of a risk factor, he or she may prescribe a stress test. During this, the patient walks and runs on a treadmill while technicians monitor heartbeat. The test is designed to detect an abnormal response to exercise, although David Zimmerman, a physician on the advisory board of the Printing House Fitness Center, cautions that "the results may be perfectly normal when one has significant heart disease—and, conversely, they may indicate an abnormal response when the heart is functioning normally. Results may be misleading."

Especially for a high-risk candidate, it's a good idea to follow a supervised exercise program. There are commercial facilities in town, including the Executive Fitness Center, that run such programs. The high-risk patient exercises with monitoring machines hooked up to his body, a technician at his side, and a physician nearby at all times.

COMPONENTS OF FITNESS

"Up until the last ten years, training technique was based on mythology," says Neal Reed. "We were told things like 'you shouldn't drink water,' or 'you shouldn't have sex before a competition,' or 'being muscle-bound slows you down.' Science has changed everything." Exercise physiologists, physical therapists, cardiologists, and other specialists have

made extensive gains in our knowledge of how the body works, and how best to achieve fitness goals. Here are the guidelines to achieve maximum results with minimum risk in the three basic areas of fitness: aerobic training, strength training, and flexibility:

Aerobic exercise is sustained, vigorous exercise that increases heart rate and oxygen intake. Sprinting is not aerobic; long-distance running is. Downhill skiing is not aerobic; cross-country skiing is. Other aerobic exercises include sustained aerobic dance, jogging, jumping rope, swimming, rowing, bicycling, even walking. The benefits are many, including increased heart efficiency and weight loss (as long as calorie intake doesn't increase along with output). There's also some evidence that aerobic activity increases the level of high-density lipoproteins (HDL) in the blood, though it is not clear how long this increase is sustained. As Dr. Zimmerman explains it, cholesterol is carried in two lipoproteins. "In general, high-density lipoproteins represent cholesterol taken away from the arterial walls and tissues and back to the liver; low-density lipoproteins represent cholesterol being deposited on the vessel walls." Because people who begin exercising also frequently reduce smoking and start watching their diet, it's hard to directly correlate aerobic exercise with an increase in HDL. Perhaps most inspiring of all, cardiovascular fitness does make one feel better. Everyday tasks are easier; sleep is sounder; energy increases.

But cardiovascular fitness improves only if the heart rate is increased a specific amount for a specific period of time. In other words, the heart must be pumping at a certain rate. This pulse rate is called the "target heart rate" or "training zone." And it must remain within that training zone for at least 20 minutes, three times a week. This is the *minimum* required to gain cardiovascular fitness.

There are complex testing methods to determine target heart rate, but a simple rule is to subtract your age from 220. Your target heart rate is between 65 and 85 percent of that number. Only those in excellent health should strive to maintain the top figure. For example, for someone 30 years old, calculate as follows: $220 - 30 = 190$. $0.65 \times 190 = 123.5$. $0.85 \times 190 = 161.5$. The target heart rate for this 30-year-old is between 123 and 162. That means that for at least 20 minutes, three times a week, he or she must exercise hard enough to sustain a pulse rate between 123 and 162 beats a minute.

Deciding for which point to aim inside that large range may seem confusing. At the beginning, always aim just below the lower

number. "For the first week or two with some activities, you don't have to be—and probably shouldn't be—in the training zone," says Steven Lichtman, director of NYU's Exercise Prescription Program. Jerry Zuckerman, president of Cardio-Fitness Centers, agrees: "The key word for anyone exercising on his own is 'gradually.' Get used to the activity, get used to exercise. You may not experience what's strictly defined as the 'training effect,' but, says Zuckerman, "even in the beginning, you will get a conditioning effect."

After the first week or two, you will be ready to bring your pulse up to your target heart rate, although still at the low end of the scale. To be sure of your heart rate while exercising, you have to take your pulse. It may not seem simple to hold your neck or wrist with your two forefingers (never your thumb—it has its own pulse), and count while jogging or biking, but it's not impossible. An estimate is fine: divide your target heart rate by six and count for only ten seconds. Or, you can stop for ten seconds to take your pulse. You may eventually be able to forego most of the pulse-taking; you'll be able to *feel* whether or not you're in the right zone.

Remember, says Lichtman, "as you get in better shape, your heart rate will get lower. If you continue exercising at the same level, you'll begin dropping out of the training zone. You'll probably have to increase the intensity of your activity every six to ten weeks."

Strength training is building up muscle tone and strength, either from exercises such as push-ups and sit-ups, or, for a more extensive routine, from working out with machines or free weights. If the latter is chosen, there are two important rules: do the exercises right, and do them in the right order. Risk of injury is great—especially with free weights—if form is incorrect.

The order for weight-training exercises is, in many programs, to work one part of the body until it's finished, and then move on to a neighboring area. "There's an increased blood flow to the parts of the body you're working, and if you continue to work in the neighborhood in which the blood is pooling you will be working more efficiently," says Neal Reed.

Most weight-training coaches recommend working the lower body first, then the upper; and working from the larger muscle groups to the smaller. That means on the upper body, for example, start with the back, then move to the chest, then the shoulders, then the arms. This ensures that the smaller muscles will get some attention. Starting with the larger muscle groups exhausts them, so smaller ones get to do some work. A standard routine is to do eight to twelve repetitions of

each exercise per set, and one to three sets.

Finally, try to leave a day or, at most, two between weight-training sessions. It takes that long for the muscle fibers to rebuild. If you want to work out with weights every day, do your lower body one day and your upper body the next.

Flexibility training is stretching, the most misunderstood element of fitness. Most people don't know why they're doing it, how to do it, or when.

Why do it? According to John Rutigliano, an exercise physiologist and vice-president of Executive Fitness, there are two basic reasons to stretch. "It enhances performance, and it helps to prevent injury that could be sustained with exercise." Trainer Neal Reed adds: "It seems to help keep you from getting sore after exercising. When you work out, waste products of metabolism build up in the muscle, and this build-up is probably part of what causes soreness. Stretching helps clear it out."

What is stretching? It is *not*, in general, a warm-up exercise. The stretching itself needs a warm-up, a little jogging, bicycling, a few jumping jacks—any aerobic activity—before the stretch. After you have broken a sweat, you can stretch safely. "It's your body's signal," says Reed, "that you're ready to go."

It is also not an "acute" activity, says Steven Lichtman. "You don't stretch that day in order to not get hurt that day." You build up flexibility just as you build up strength.

How should you stretch? Slowly and gradually, without bouncing. If you do bounce, called "ballistic stretching" in exercise lingo, "momentum and gravity may take you past the point of safety," says Lichtman. Instead, he recommends a slow, relaxed stretch that takes you almost to the point where it hurts. "You should not feel pain," he warns. Hold it for 30 seconds, maybe a minute, even two minutes, for the advanced. "There seems to be a stretch reflex," says Lichtman. The muscle resists at first, but after 10 to 15 seconds, you'll overcome the reflex, the muscle will relax, and you can get a better stretch.

When to stretch? The best plan to follow is to do a short warm-up, stretch, do the aerobic activity, then the strength routine, and then stretch again. Measurable flexibility increases most in this last stretch, when you're still warm, and just before the complete cool-down.

THE BASIC ROUTINE: PUTTING IT ALL TOGETHER

1. **Warm-up.** "A good warm-up is a low level of whatever activity you're about to do," says Lichtman. If you're going to run, jog slowly at



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first; if you're going to bike, bike slowly for five minutes or so.

2. **Stretching.** Hold each stretch for at least 30 seconds. For specific stretches, Bob Anderson's book, *Stretching*, or his stretching charts and cards, are excellent sources. (For a free catalogue, write to Stretching, Inc., P.O. Box 767, Palmer Lake, CO 80133.)

3. **Aerobic exercise.** This is about 20 to 45 minutes of aerobic activity that brings your heart rate into the training zone. Approach the target zone gradually, and taper off gradually. *Never start or stop abruptly.*

4. **Strength training.** This is the weight-training portion of the program. Remember to skip a day or two between sessions. (Some trainers combine this with the aerobic workout.)

5. **Stretching.** Now, when you're fully warmed up, is the best time to stretch. It is also the beginning of the cool-down, in which heart rate and body temperature begin to slow to resting rates.

6. **Cool-down.** The stretch begins the cool-down, but it's a good idea to complete the process with a short walk before ceasing activity completely.

BEYOND THE BASICS: THE FINER POINTS OF FITNESS

Beyond the basic workout comes "specificity of training." This simply means getting specific about what you want to achieve, and fine-tuning your workout in order to meet those goals.

The first step in getting specific is to consider the activities in which you want to participate. "Most people don't just want to get fit; they have a sport or activity in which they want to put that fitness to use—even if the activity is just standing on the beach and looking good," says Neal Reed. "Try to sculpt the workout according to what that is."

Common sense, says Reed, will put you on the right track. "Look at the muscles and joints involved in the activity. You can almost tell what it is by the injuries it most commonly produces. For skiing, the quads and ankles are important. For tennis, emphasis is on the grip, the forearm, the shoulder."

Once you've determined the muscle groups you'll concentrate on, "train for strength in excess of what's necessary," says Reed. "If you're going to be driving at 55 miles per hour, you don't want a car that does 55 maximum. You'll break down. You want a car that can do 120 miles per hour, so that it will do 55 easily."

Beyond common sense comes technology.

Whatever the goals, there are sophisticated machines and tests that have been developed to help pinpoint strengths and weaknesses. Most are used and administered under the auspices of a health club or training facility.

Some basic routines are posture and flexibility tests, in which movements are performed under the eye of an exercise physiologist or physical therapist. Another useful tool is a physical-work-capacity test, administered in many supervised training facilities, such as the Printing House, the One to One Fitness Center, Cardio-Fitness, the Atrium Club, Executive Fitness, and the Sports Training Institute. It involves pedaling a stationary bicycle with increasing resistance, while a technician monitors heart rate and blood pressure. The results of this test establish an initial cardiovascular fitness level.

Beyond this, there are the computerized machines, installed at many of those same

supervised facilities, that measure strength, endurance, fatigue, and power (a combination of speed and strength). These machines can evaluate not only specific muscle groups, but specific points in the range of motion of each of those groups. That means you can learn at what point in your leg extension you have the most power, or what point fatigues the earliest. (Probably the most sophisticated of these machines is the Ariel Computerized Exercise Machine, designed by physiologist and computer scientist Gideon Ariel, and installed in the Philadelphia Eagles' training room, the Sports Training Institute, and the Printing House, where non-members can be evaluated for \$100.) These machines are great for athletes, for injury rehabilitation, and, of course, for the exercise-obsessed. But even for the casual exerciser, the quantification of goals—and encouraging commentary from the physical therapist—can be inspiring. ●

THE BEST MOTIVATION

No matter how much you know, it won't make any difference unless you put it to use. That brings us to the last, and probably most important component of all—motivation.

Some people try incentives or rewards. Others try guilt. But the most effective, longest-lasting motivation of all seems to be fun.

For dedicated athletes and for many who have attained a high level of fitness, exercise itself is fun. But for others, especially those just starting out, that philosophy isn't compelling enough. There's got to be a better way.

That way seems to be, in one word, "play." Experts in the field of psychology and human development have compared playing to being in what they call a "flow state." In the words of Mihaly Csikszentmihalyi, a leading expert in the field, that state is like "being carried away and yet being in control of the direction of the flow." Play, amazingly enough, is a relatively new concept in adult fitness and recreation.

"When you talk about adult play, most people only think of sexual play," says Gail Stentiford, assistant director of recreation at NYU's Coles Sports Center, and a specialist in leisure studies. "That's ridiculous." Adults, she says, play just as kids do, although sometimes, because of vanity or self-consciousness, it's harder to get them to start. Stentiford is adept at overcoming adult resistance in her own classes—she hollers, jumps up and down, and keeps enthusiasm up with a stream of engaging and disarming ideas—and at turning psychological theories of play into honest-to-goodness fun.

Stentiford's work is based on imagery. "People are to lose themselves in the image. They are no longer themselves." And in becoming immersed in an "other" (e.g., person, animal, spice), they lose the inhibitions that would limit

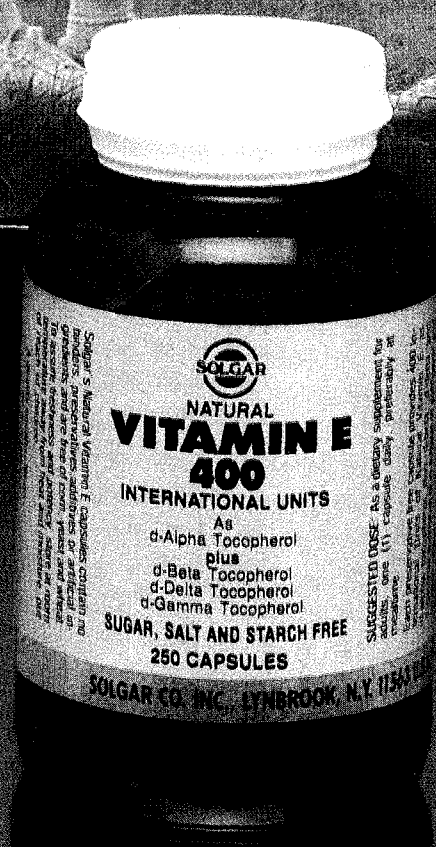
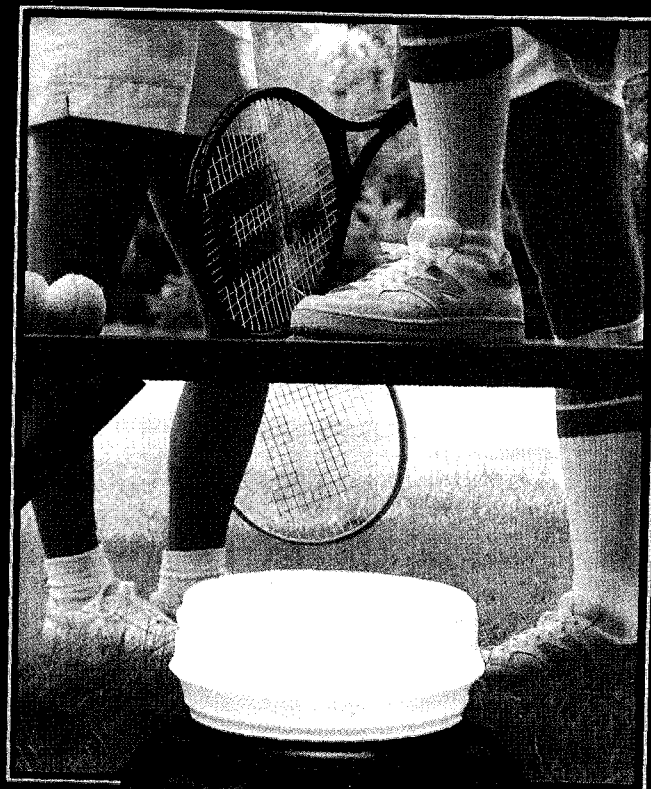
their enjoyment of the workout.

In one class with older New Yorkers, she made indoor jogging into a game by having the participants simulate a mugging, and then chase after the mugger. In another, participants don't just do sit-ups; they line up and each shouts the name of a different vegetable or tree after every sit-up. They don't just do leg lifts; they play a vigorous version of musical chairs, in which the odd man out has to lead the class in writing out his last name in script with his lifted legs. The philosophy, of course, is that if you're concentrating on the game, the physical exertion just comes.

If you're running, suggests Stentiford, "run to a place. Run until you find six different kinds of rear-view mirror ornaments. Play trivia games with the neighborhood: some street signs don't say 'east' or 'west.' Find them."

Any tedious or daunting part of a workout can, with some imagination, be transcended. Making up new movements and naming them—"they have to be your friends," says Stentiford—turns work into goofy fun. Small arm extensions become "The Mosquito," bigger ones "The Seagull." Exercises for the face and throat become impressions of Katherine Hepburn and James Cagney.

Stentiford even has a suggestion to eliminate the burden of monitoring the time. "Keep track by the sweat shadows on your shirt; learn that when the sweat mark on your chest gets down to 'here,' you've run three miles. Sing counting songs, like 'Twelve Days of Christmas.'" Adults sometimes have a hard time getting started, but once they've relearned how to play, physical exercise can take on a whole new meaning. Stentiford sums it up: "Play—playfulness—is a state of mind." ●



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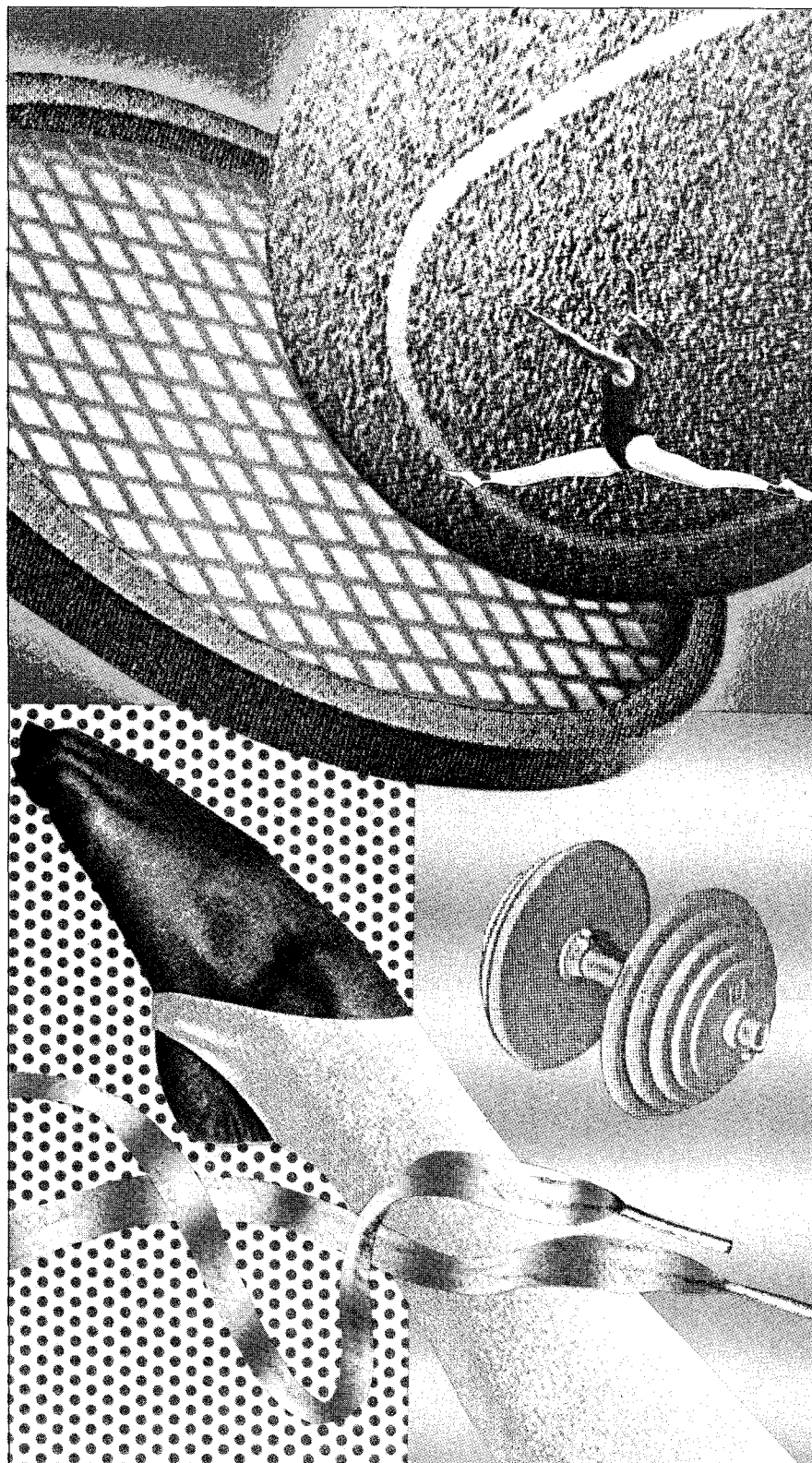


Because health is your most important asset.

The full line of Solgar Gold Label vitamin supplements is available wherever fine health products are sold.

Write for a free catalog of Solgar products and the location of your nearest health food retailer.
Solgar Company, Inc., P.O. Box 330, Lynbrook, NY 11563 USA.

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C

CLUBBING IT

A GUIDE TO HEALTH CLUBS AND TENNIS CLUBS

HEALTH CLUBS

There are over 50 health clubs in Manhattan. The emphasis, until recently, was on athletics, relaxation, or sociability. Now there's a new tack: scientific/medical. Its influence is being felt in all the other facilities. A number are adding cardiovascular and stress testing and evaluation to their attractions; not only does it appeal to members, but in some cases it may make membership tax deductible. (Some doctors may prescribe a monitored cardiovascular workout for their patients.)

Clientele, cost, and facilities vary widely. It's best to visit the club—and, if possible, use the facilities—before you join. (Many clubs offer guest passes or trial visits.) Go at the time of day you expect to use it most often—a club looks a lot different at 11 A.M. than it does in the early evening. If you are out of town frequently, check to see if you can “freeze” your membership. (Some clubs that allow freezing charge a fee, and most have restrictions on length of freeze and number of times, so check those also). If you expect to be bringing guests frequently, check the club's policy. And if you're interested primarily in exercise classes, try to attend one or two before you join.

From *The New York Urban Athlete* by Jane Goldman and Laetitia Kennedy. Copyright © 1983 by Jane Goldman and Laetitia Kennedy. Reprinted by permission of Frommer/Pasmanier Publishers.

Virtually all of the clubs mentioned here (listed south to north) have exercise, aerobics, dance, or yoga classes—or all four—and many have specialized movement or fitness programs (e.g., programs for expectant mothers, for athletes, for seniors). In the listings, the hours given are for Monday through Friday only, but most clubs are open, with abbreviated hours, on the weekend. Call the clubs for specific times. When a club has more than one branch, membership in one is membership in all, and hours, rates, and facilities are the same unless otherwise noted.

DOWNTOWN

EXECUTIVE FITNESS CENTER

Vista International Hotel
3 World Trade Center, 22nd floor
New York, NY 10048
466-9266

Hours: 6:30 A.M.–9:30 P.M. Pool hours: 8:30–11 A.M., 1:30–4 P.M., 7–9:30 P.M. **Rates:** Full participation \$1,125; limited participation \$650. Racquetball court fees: Member \$12 hour, \$6 half-hour; non-

members (hotel guests) \$20 hour, \$10 half-hour.

Facilities: Nautilus circuit, Universal, bicycling, cross-country, rowing machines, and treadmill; indoor swimming pool (50' x 20'); indoor track (1 1/4-mile); two racquetball courts, locker rooms, sauna, steam; massage; personalized programs, progress reviewed daily.

CARDIO-FITNESS CENTER

79 Maiden Lane
New York, NY 10038
943-1510

Hours: 6:45 A.M.–8 P.M. **Rates:** \$995 a year. **Facilities:** Training rooms with Universal, bicycling, and rowing machines, treadmills, and aerobic exercise equipment; locker rooms, showers, sauna; personalized, monitored programs.

APPLE HEALTH & SPORTS CLUBS

Membership in one entitles you to use the facilities at all—including the racquetball courts at the Fulton Street facility. There are two new Apple clubs due to open within the next several months—one on the Upper East Side and one on the Upper West Side. **Rates:** Various plans available, ranging from \$495 to \$730 for one year, plus an additional \$229 for two years. Discounts for students and for corporate accounts.

APPLE HEALTH & SPORTS CLUB

88 Fulton Street
New York, NY 10038
227-7450

Hours: 7 A.M.–9:30 P.M. M, F; 7:30 A.M.–9:30 P.M. T, W, TH. **Rates:** See above. Racquetball court fees: \$12–18 hour. **Facilities:** Training rooms with Nautilus circuit, Olympic free weights, exercise machines; indoor pool (60' x 20'); two racquetball courts; exercise classrooms; locker rooms, showers, sauna, steam, whirlpool; UV tanning; sun deck; health-food restaurant; massage.

LUCILLE ROBERTS HEALTH SPAS

143 Fulton Street
New York, NY 10038
267-3730

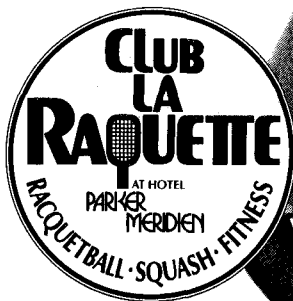
Hours: Summer: 8 A.M.–7:30 P.M. Winter: 8 A.M.–8 P.M. **Rates:** \$199.95 a year, includes Nautilus; \$159.95 a year "Body Shaping," does not include Nautilus. **Facilities:** Women's training room with passive exercise equipment and cable weights, men's training room with Nautilus equipment and free weights; indoor pool (40' x 20'); locker rooms, showers, sauna.

Spring into the picture!—SAVE \$100

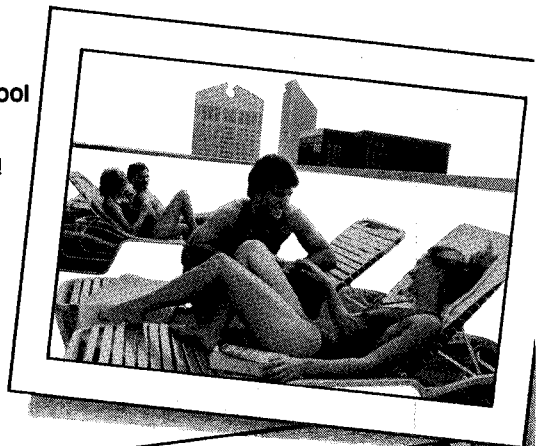
Now you can get into the Spring of things with Club La Raquette's special offer—\$100 off the cost of full membership (no initiation fees). Join now, save now, and by summer the only thing that will be heavy is your wallet.

Offer expires June 15, 1985.

- Racquetball/Squash
- Nautilus
- Aerobics/Calisthenics
- Penthouse Atrium Pool
- Rooftop Sundecks, Jogging Track and more!



119 West 56th Street
(btw. 6th Ave.
& Carnegie Hall)
212-245-1144



JACK LALANNE HEALTH SPAS

Prices vary according to when you sign up and under what promotion, but the standard membership ranges from \$399 to \$629 a year (renewals \$69–189) for the New York clubs.

JACK LALANNE HEALTH SPA

233 Broadway
New York, NY 10279
222-5977

Men's Hours: 10 A.M.–10 P.M. M, W, F; **Women's Hours:** 10 A.M.–10 P.M. T, TH. **Rates:** See above. **Facilities:** Main training room with Nautilus circuits, Universal and other equipment; auxiliary training room with free weights; Lifecycles; paddleball courts; indoor swimming pool (30' x 12'); locker room, showers, steam, sauna.

PRINTING HOUSE FITNESS CENTER RACQUETBALL & SQUASH CLUB

421 Hudson Street
New York, NY 10014
243-7600

Hours: Fitness Center: 7 A.M.–10 P.M.; Racquetball and squash courts: 7 A.M.–10:30 P.M. **Rates:** Racquetball-and-squash membership: \$150 a year. Fitness Center: \$760 a year. Racquetball-and-squash and Fitness Center: \$835 a year. Court fees: \$6–9 half-hour. Seasonal court time available. **Facilities:** Five racquetball courts; four squash courts; outdoor heated swimming pool (30' x 20'); training room with Nautilus machines, treadmills, bicycles, and ergometers; lockers, showers, sauna, steam, whirlpool; pro shop; snack bar; personalized, supervised, updated exercise programs.

PINEAPPLE FITNESS CONNECTION

599 Broadway
(entrance on Houston Street)
New York, NY 10012
431-4775

Hours: 6 A.M.–10 P.M. **Rates:** Various plans available, ranging from \$99 to \$500 a year, with 10% off the present price for a 2-year membership. **Facilities:** Variable resistance circuit, weight training, free weights, Lifecycles, StairMasters, rowing machines, treadmills, Biocycles; aerobics studio; lockers, showers, steam; UV tanning; massage; restaurant, juice bar, retail store with dance and exercise wear.

APPLE HEALTH & SPORTS CLUB

211 Thompson Street
New York, NY 10012
777-4890

Hours: 10 A.M.–10 P.M. **Rates:** See p. 9A. **Facilities:** Training rooms with Nautilus circuit, exercise machines; indoor pool (35' x 25'); exercise classrooms; locker rooms, showers, sauna, steam; sun deck; massage.

BODYWORKS

626 Broadway
New York, NY 10012
475-5030

Hours: 7 A.M.–9 P.M. **Rates:** Various plans available, ranging from \$450 to \$1,100 for one year, \$295 for

six months, \$175 for three months. One-to-one training session \$12 per session. **Facilities:** Nautilus circuit, free weights, bicycles, rowing and cross-country ski machines, treadmill; locker rooms, showers.

JOY OF MOVEMENT

400 Lafayette Street
New York, NY 10003
260-0453

Hours: 7:30 A.M.–10 P.M. M–F. **Rates:** \$449 a year. Monthly: \$200 initiation fee plus \$50 a month. **Facilities:** Nautilus circuit; four dance and exercise studios; free weights; locker room, showers, co-ed sauna; personalized Nautilus programs, progress monitored according to individual development.

NEW YORK HEALTH & RACQUET CLUBS

Basic rates include a discount at the courts at Village Tennis Courts, 110 University Place. New rates are being set, and will probably be about \$750–850 for one year, \$635 for six months, and \$1,000–1,600 for two years. Members can use any of the five HRC branches, and a new branch—that promises to be the largest yet—is under construction at 39 Whitehall Street. It will include all of the services and equipment found in the other HRC's, plus squash and racquetball courts. HRC also offers its five-part "Quitsmoke" program to both members (\$25 tax-deductible contribution to the American Cancer Society) and non-members (\$95 contribution) and provides free nutritional counseling to members.

NEW YORK HEALTH & RACQUET CLUB

24 East 13th Street
New York, NY 10003
924-4600

Hours: 10 A.M.–10 P.M. **Rates:** See above. **Facilities:** Training room with Nautilus and other equipment; indoor swimming pool (30' x 12'); treadmill room; two classrooms; warm-up room; locker rooms, showers, eucalyptus sauna, whirlpool; UV tanning; massage; health-food bar.

SEVENS, THE FITNESS CENTER FOR WOMEN

116 West 14th Street
8th floor
New York, NY 10011
807-8227

Hours: 7:30 A.M.–9 P.M. M, W, F; 9 A.M.–9 P.M. T, TH. **Rates:** \$450 a year, \$250 for six months, \$150 for three months. **Facilities:** Equipment room with Universal machines, bike, rebounder (mini-trampoline), free weights, rowing machine; exercise classroom; locker room, showers, eucalyptus room; UV tanning; massage (member: \$30 hour, non-member: \$35 hour); lounge.

BODY CENTER

552 Avenue of the Americas
New York, NY 10011
675-1022
(Men only)

Hours: 6 A.M.–midnight. **Rates:** \$349 a year. **Facilities:** Equipment room with Nautilus machines, free weights; UV rooms; locker rooms, showers, steam, sauna, whirlpool; massage (\$12 half-hour).

MIDTOWN/EAST

APPLE HEALTH & SPORTS CLUB

321 East 22nd Street
New York, NY 10010
673-3730

Hours: 10 A.M.–10 P.M. **Rates:** See p. 9A. **Facilities:** Nautilus circuit; exercise room; indoor pool (35' x 20'); locker rooms, sauna, steam, whirlpool; UV tanning; sun deck; massage.

MANHATTAN HEALTH CLUB & SWIMMING SCHOOL

145 East 23rd Street
New York, NY 10010
674-4110

Hours: 10 A.M.–9 P.M. **Rates:** \$500 a year, \$400 for six months, \$300 for three months, \$700 for two years. Limited-visit plans available; rates vary according to the number of visits. Couple and group rates available. **Facilities:** Nautilus and Universal equipment, bicycles, treadmill; indoor swimming pool (40' x 15'); locker rooms, showers, sauna, steam; whirlpool (\$5 half-hour); massage.

WATERSIDE SWIM CLUB

East 23rd Street and F.D.R. Drive
New York, NY 10010
685-6071

Hours: Noon–10 P.M. Morning swim: 6:30–8 A.M. **Rates:** Non-residents, \$416 a year. **Facilities:** Indoor swimming pool (40' x 40'), baby pool; training room with bicycles, treadmills, rowing machines, Universal gym; locker rooms, showers, sauna; sun deck; club lounge.

CLUB 29

The Biltmore Plaza
155 East 29th Street
New York, NY 10016
679-2299

Hours: 10 A.M.–9:30 P.M., closed Tuesday. Early swim: 7–9 A.M. **Rates:** Non-residents, adults \$725 a year, children \$450 a year. **Facilities:** Men's and women's training rooms with free weights, bicycles, Universal gym, other equipment; glass-enclosed, bubble-top indoor swimming pool (40' x 20'); locker rooms, showers, sauna, steam; sun deck; massage; restaurant.

RIVEREAST HEALTH CLUB

614 Second Avenue or 300 East 34th Street
New York, NY 10016
689-4043

Hours: 7:30 A.M.–9 P.M. M, W, F; 8 A.M.–9 P.M. T, TH. **Rates:** Unlimited visits \$485 a year, up to 45 visits \$325 a year; one month, unlimited visits \$99. **Facilities:** Training room with Universal gym; body-building room with free weights, punching bag; exercise room; indoor swimming pool (30' x 18'); locker room, showers, saunas, whirlpool; sun deck.

MADISON AVENUE MUSCLE INC.

244 Madison Avenue
New York, NY 10016
687-8196

Hours: 7 A.M.–10 P.M. **Rates:** \$750 a year. Off-peak rate: \$500. **Facilities:** T.K. Equipment, Cybex Eagle

SKIN CARE

Performance Systems, treadmills, bikes; one-to-one training sessions (\$40 per session for fifteen sessions); locker room, showers, sauna; juice bar; lounge.

MURRAY HILL MEWS CLUB

160 East 38th Street
New York, NY 10016
490-3090

Hours: 10 A.M.-9:30 P.M. **Rates:** Non-residents, \$500 a year. **Facilities:** Exercise room, free weights; indoor pool (40' x 20'); locker rooms, showers, sauna; sun deck; lounge.

CARDIO-FITNESS CENTER

200 Park Avenue (in the Pan Am Building)
New York, NY 10166
682-4440

Hours: 6:30 A.M.-8:30 P.M. **Rates, Facilities:** See page 9A.

PROFILE HEALTH SPA FOR WOMEN

11 East 44th Street
New York, NY 10017
697-7177

Hours: 7 A.M.-9 P.M. **Rates:** \$699 for two years. **Facilities:** Exercise room, Nautilus machines, weighted bars; locker room, showers, sauna, steam, whirlpool; changing room; beauty services.

TURTLE BAY TENNIS AND SWIM

One United Nations Plaza
(First Avenue and East 44th Street)
New York, NY 10017
355-3400

Hours: 7 A.M.-10:15 P.M. **Rates:** Non-U.N. members, \$800 a year. **Facilities:** Training room with Universal machines, treadmill, bicycles, free weights; enclosed tennis court; indoor swimming pool (44' x 22'); locker rooms, showers, sauna.

NEW YORK HEALTH & RACQUET CLUB

132 East 45th Street
New York, NY 10017
986-3100

Hours: 7 A.M.-10 P.M. **Rates:** See p. 10A. **Facilities:** Training room with Nautilus equipment, bicycles; indoor swimming pool (50' x 20'); two exercise classrooms; warm-up room; treadmill room; locker rooms, showers, sauna, eucalyptus room, steam, whirlpool; UV tanning; massage; health-food bar.

DAG HAMMARSKJOLD POOL AND HEALTH CLUB

240 East 47th Street
New York, NY 10017
751-0220

Hours: 7 A.M.-9 P.M. **Rates:** \$779.40 a year, second adult in family \$649.50, children \$519.60. **Facilities:** Exercise and training room with Nautilus circuit, free weights, stationary bicycles, treadmill; one-to-one programs available; swimming lessons \$20 half-hour; indoor swimming pool (40' x 20'); locker rooms, shower, steam, sauna; massage (\$30 hour).

**"non-comedogenic"
...the new
watchword in
moisturizers.**



to "ask questions, read packages and to be ruthless!" Your moisturizer should be clearly labelled "non-comedogenic."

"Moisturize your skin as though it's fragile," caution skin care experts. "For continued use, a non-comedogenic formula is clearly better for your face?"

It's a risky fact of skin life! The moisturizer your skin craves to stay smooth and young-looking can also clog your pores, causing roughness and tiny bumps. That's known as a "comedogenic" reaction.

In an effort to avoid negative side-effects you may already have been banning irritants like fragrance, color and allergens from your moisturizers. But, that's not enough. The hidden comedogenic risk is *there*.

The news: non-comedogenic moisturizing. Impossible a few years ago, it's now a proven laboratory advance. Now you don't have to give up safety in your search for beauty if you select a moisturizer that is both non-comedogenic and effective.

What non-comedogenic means to your face: A special formula balanced so purely and carefully it's not likely to cause clogged pores, eruptions or annoying bumps and red patches. Not even if you use it daily or over long periods of time.

Is your moisturizer non-comedogenic? Even some of the most trusted moisturizers can be harmful and pore-clogging. That's why dermatologists have urged companies to perfect the advanced formulation and testing that creates a truly non-comedogenic moisturizer—without giving up the vital ingredients that make your face soft and smooth. Dermatologists beg you

One new moisturizer has gone all out to satisfy the "safety first" rule skin experts believe critical for your skin. A moisturizer so fanatically pure its ingredients meet the rigid standards of U.S. Pharmacopeia. Formulated by the Neutrogena Company, it is called Neutrogena Moisture®. Their formula is dermatologist-tested and clinically proven to be non-comedogenic, non-irritating and hypo-allergenic.

Can you play it safe and moisturize effectively? Lab results* are gratifying. After 3 hours on the skin, Epidermal Dielectric Water Content Tests show that on average Neutrogena Moisture adds twice as much moisture to the skin compared to other leading moisturizers tested.

*Excerpt from Neutrogena Skin Care Institute Report.

How to play it even safer. Neutrogena Moisture also helps keep your skin safe from premature aging. Much of the potentially wrinkle-forming sun damage to your skin happens in everyday life (not on your Acapulco vacation or beach weekends!) You need daily sun protection from ultra-violet rays. So Neutrogena Moisture has a light SPF5 sunscreen to guard against potentially harmful daily exposure.

Your guarantee of softer, trouble-free moisturizing is backed by Neutrogena's money-back guarantee. Just ask for it at drugstores, pharmacies and cosmetic counters—in the pure white box. Treat your skin as if it's fragile. Consider safe, yet effective, Neutrogena Moisture.

©1985 Neutrogena Corp.

SPORTS TRAINING INSTITUTE

239 East 49th Street
New York, NY 10017
752-7111

Hours: By appointment only: 5:45 A.M.-9:30 P.M.
Rates: Initial fitness evaluation: \$150. Total fitness conditioning: \$525 for 30 sessions. Physical therapy sessions billed according to specific requirements. **Facilities:** Training room with Nautilus, Keiser, Universal, aerobic, cross-country, and rowing machines; exercise area; locker rooms, showers; personalized program with individual trainers.

NEW YORK HEALTH & RACQUET CLUB

20 East 50th Street
New York, NY 10022
593-1500

Hours: 7 A.M.-10 P.M. **Rates:** See p. 10A. **Facilities:** Training room with Nautilus equipment; indoor swimming pool (50' x 20'); two squash courts (\$5-9 half-hour); two exercise classrooms; warm-up room; treadmill room; locker rooms, showers, sauna, eucalyptus room, steam, whirlpool; UV tanning; massage; health-food bar.

JACK LALANNE HEALTH SPA

677 Fifth Avenue
New York, NY 10022
759-6404
(Women Only)

Hours: 9:30 A.M.-9 P.M. **Rates:** See p. 10A. **Facilities:** Training room with Nautilus circuits, other equipment, Lifecycles; exercise area; locker room, showers, sauna, steam, whirlpool; massage.

CARDIO-FITNESS CENTER

345 Park Avenue
New York, NY 10022
838-4570

Hours: 6:30 A.M.-8:30 P.M. **Rates, Facilities:** See p. 9A.

JACK LALANNE HEALTH SPA

45 East 55th Street
New York, NY 10022
688-6630

Men's Hours: 3:30-10 P.M. T,TH; **Women's Hours:** 3:30-10 P.M. M,W; **Co-ed Hours:** 7 A.M.-3:30 P.M. M-TH; 7 A.M.-10 P.M. F. **Rates:** See p. 10A. **Facilities:** Training room with Nautilus circuits, cable weights, bicycles, Lifecycles, free weights, other equipment; indoor swimming pool (50' x 35'); locker rooms, showers, sauna, steam, whirlpool.

JACK LALANNE/EUROPEAN HEALTH SPA

405 East 55th Street
New York, NY 10022
688-1620

Men's Hours: 7 A.M.-10 P.M. T,TH; **Women's Hours:** 7 A.M.-10 P.M. M,W,F. **Rates:** See p. 10A. **Facilities:** Nautilus circuits, Universal machines, Lifecycles, free weights; indoor swimming pool (30' x 15'); locker room, showers, sauna, steam, whirlpool.

THE ATRIUM CLUB

115 East 57th Street
New York, NY 10022
826-9640

Hours: 7 A.M.-10 P.M. **Rates:** \$700 initiation fee plus \$70 monthly dues. Guest: \$15. Family, executive, and corporate rates available. **Facilities:** Nautilus and Universal circuits, Olympic free weights, rowing ergometers, computerized training bikes, cross-country ski machine, treadmills; glass-enclosed lap pool (40' x 30'); one-to-one fitness training \$15, by appointment; locker rooms, showers, steam, sauna; massage (\$30 hour, \$20 half-hour) lounge; restaurants; pro shop.

21ST CENTURY NAUTILUS FITNESS CENTER

220 East 57th Street
New York, NY 10022
838-3116

Hours: 7 A.M.-10 P.M. **Rates:** \$595 a year. Guest: \$15. **Facilities:** Equipment room with Nautilus circuit and Universal machines, free weights, bikes, StairMaster, upper body ergometers, Biocycles; one-on-one private training sessions; locker rooms, showers, sauna; UV tanning.

JACK LALANNE HEALTH SPA

505 Park Avenue
New York, NY 10022
688-5330

Men's Hours: 7 A.M.-10 P.M. M,W,F; **Women's Hours:** 7 A.M.-10 P.M. T,TH. **Rates:** See p. 10A. **Facilities:** Nautilus circuits, Universal equipment, Lifecycles, free weights; indoor swimming pool (35' x 20'); locker room, showers, sauna, steam, whirlpool.

MIDTOWN/WEST

EXERCISE TRAINING CENTER

25 West 39th Street
New York, NY 10018
944-0144

Hours: 6:30 A.M.-9 P.M. **Rates:** Six-month supervised training program for \$275; six-month, one-on-one training program (25 sessions) for \$475; one-year supervised training program for \$625; one-year, one-on-one training program (50 sessions) for \$800. **Facilities:** Nautilus circuits, treadmills, bicycles, free weights; two stretch rooms, three aerobic dance rooms with ballet floor; four racquetball courts; locker rooms, showers.

MANHATTAN PLAZA HEALTH CLUB

484 West 43rd Street
New York, NY 10036
563-7001

Hours: 7 A.M.-10 P.M. **Rates:** Non-residents \$525 a year plus \$200 initiation fee and \$29 tax. **Facilities:** Nautilus, Universal, and exercise equipment, free weights, bicycles, treadmills; exercise classroom; glass-enclosed, bubble-top indoor swimming pool (75' x 35'); locker rooms, showers, sauna, steam, whirlpool; sun deck.

MANHATTAN EXECUTIVE CLUB

19 West 44th Street
New York, NY 10036
921-0252
(Men only)

Hours: 8 A.M.-8 P.M. **Rates:** See Manhattan Health Club & Swimming School, p. 10A. **Facilities:** Train-

ing room with Paramount equipment, treadmill, bicycles; indoor swimming pool (45' x 15'); locker room, showers, sauna, steam, whirlpool; UV tanning; massage; individualized, updated programs.

CARDIO-FITNESS CENTER

1221 Avenue of the Americas
New York, NY 10020
840-8240

Hours: 6:45 A.M.-7:30 P.M. **Rates, Facilities:** See p. 9A.

NEW YORK HEALTH & RACQUET CLUB

110 West 56th Street
New York, NY 10019
541-7200

Hours: 7 A.M.-10 P.M. **Rates:** See p. 10A. **Facilities:** Training room with Nautilus equipment; indoor swimming pool (52' x 20'); two exercise classrooms; four racquetball courts (\$5-9 a half-hour); warm-up room; locker rooms, showers, sauna, eucalyptus room, steam, whirlpool; UV tanning; massage; health-food bar; pro shop.

CLUB LA RAQUETTE

119 West 56th Street (in the Hotel Parker Meridien)
New York, NY 10019
245-1144

Hours: 7 A.M.-midnight. **Rates:** Full membership \$950 a year, club membership (no pool privileges) \$400 a year. **Facilities:** Nautilus machines, Lifecycles, treadmills, bicycles, rowing machines; four racquetball courts, two squash courts; indoor swimming pool (40' x 20'); locker rooms, sauna, whirlpool; sun deck; massage.

PARC SWIM & HEALTH CLUB

363 West 56th Street
New York, NY 10019
586-3675

Hours: Open 24 hours. **Rates:** \$549 a year. One-month-trial membership: \$89. **Facilities:** Indoor swimming pool (60' x 25'); Nautilus gym, free-weights gym; exercise room; locker rooms, showers, sauna, steam; UV tanning; massage; one-to-one training sessions.

HUDSON HEALTH CLUB

353 West 57th Street
New York, NY 10019
586-8630

Hours: 9 A.M.-10 P.M. **Rates:** \$475 a year, \$295 for six months, \$195 for three months. **Facilities:** Indoor swimming pool (60' x 30'); men's training room with Nautilus, Structural Dynamics, and Universal equipment; women's exercise room; locker rooms, sauna, steam; UV tanning; sun deck.

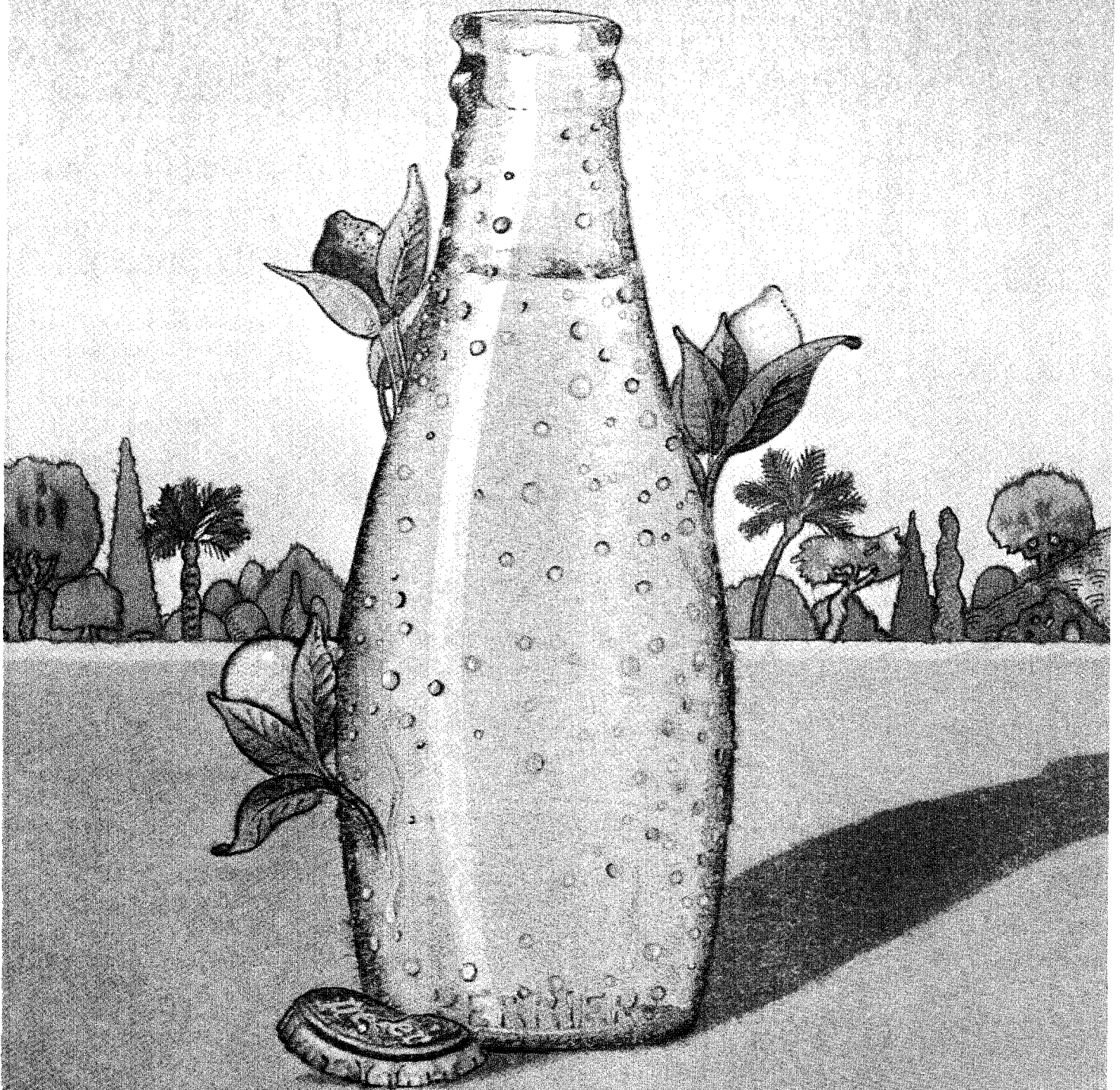
UPPER EAST SIDE

THE VERTICAL CLUB

330 East 61st Street
New York, NY 10021
355-5100

Hours: 7 A.M.-11 P.M. M-TH; 9 A.M.-11 P.M. F. **Rates:** \$500 a year plus \$650 one-time initiation fee; Tennis: \$3,000 initiation fee, \$1,000 a year. Racquetball-and-squash fees: Member \$8 an hour; guests \$15. **Facilities:** Training room with Nautilus, Universal, Keiser, Questar, and Paramount equipment; Olympic weight room; exercise classroom;

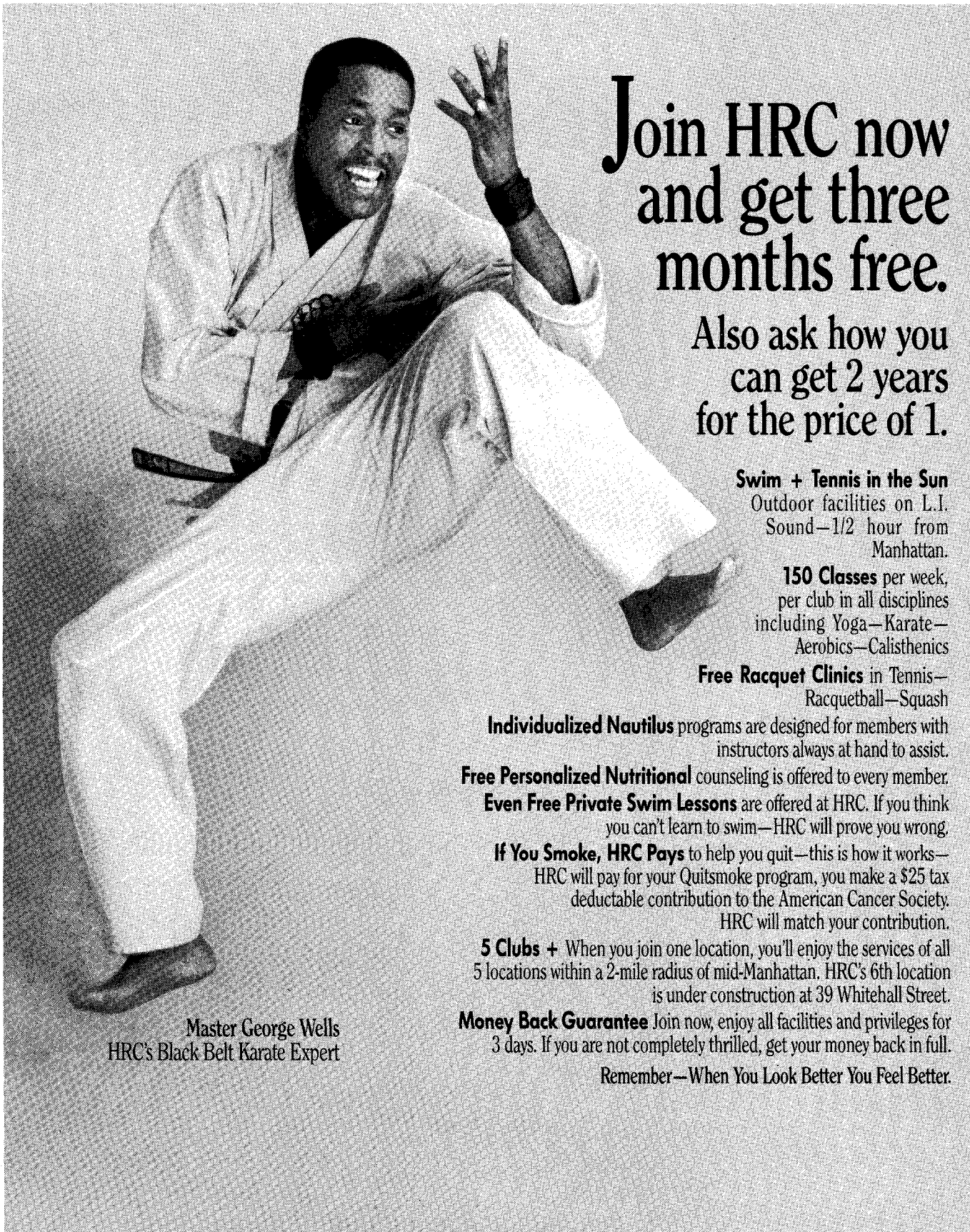
PERRIER.
EARTH'S FIRST SOFT DRINK.
WITH A TWIST.



When the earth was young, before France even had a name, a pure and sparkling spring was born, to the delight of humankind forever after. Because, in time, that same delicious Ice-Age spring was to fill one little green Perrier bottle after another.

Today, you can buy Perrier with a new twist. A twist of lemon. A twist of lime. Or a twist of orange. No sugar. No salt. No calories. Nothing artificial. Just the natural taste you would get with a twist. And it's still Perrier. Created by the earth, when it was new.

Bottled only at the mineral spring of Perrier, Vergèze, France.



Master George Wells
HRC's Black Belt Karate Expert

Join HRC now and get three months free.

Also ask how you
can get 2 years
for the price of 1.

Swim + Tennis in the Sun
Outdoor facilities on L.I.
Sound—1/2 hour from
Manhattan.

150 Classes per week,
per club in all disciplines
including Yoga—Karate—
Aerobics—Calisthenics

Free Racquet Clinics in Tennis—
Racquetball—Squash

Individualized Nautilus programs are designed for members with
instructors always at hand to assist.

Free Personalized Nutritional counseling is offered to every member.

Even Free Private Swim Lessons are offered at HRC. If you think
you can't learn to swim—HRC will prove you wrong.

If You Smoke, HRC Pays to help you quit—this is how it works—
HRC will pay for your Quitsmoke program, you make a \$25 tax
deductable contribution to the American Cancer Society.
HRC will match your contribution.

5 Clubs + When you join one location, you'll enjoy the services of all
5 locations within a 2-mile radius of mid-Manhattan. HRC's 6th location
is under construction at 39 Whitehall Street.

Money Back Guarantee Join now, enjoy all facilities and privileges for
3 days. If you are not completely thrilled, get your money back in full.

Remember—When You Look Better You Feel Better.

NEW YORK HEALTH & RACQUET CLUB

UPTOWN
1433 York Avenue
737-6666
10am-10pm M-F
10am-9pm Sa-Su

MIDTOWN
110 West 56th Street
541-7200
7am-10pm M-F
10am-6pm Sa-Su

MIDTOWN
20 East 50th Street
593-1500
7am-10pm M-F
10am-6pm Sa-Su

MIDTOWN
132 East 45th Street
986-3100
7am-10pm M-F
10am-6pm Sa-Su

DOWNTOWN
24 East 13th Street
924-4600
10am-10pm M-F
10am-9pm Sa-Su

**FINANCIAL
DISTRICT**
39 Whitehall Street
(Under Construction)

Lifecycles, bicycles, cross-country and rowing machines, StairMaster; six squash courts; four racquetball courts; indoor track (1/10-mile); indoor pool (40' x 20'); locker rooms, showers, sauna, whirlpool; rooftop sun deck; restaurant. With tennis membership: six indoor Supreme-Court tennis courts, two outdoor Decoturf II tennis courts.

NEW YORK HEALTH & RACQUET CLUB

1433 York Avenue
New York, NY 10021
737-6666

Hours: 10 A.M.–10 P.M. **Rates:** See p. 10A. **Facilities:** Two training rooms with Nautilus equipment; indoor swimming pool (30' x 15'); two exercise classrooms; warm-up room with stationary bikes, other equipment; treadmill room; locker rooms, showers, sauna, steam, whirlpool; massage.

ABC HEALTH SPA

500 East 83rd Street
New York, NY 10028
249-3385 or 772-8760

Hours: 7 A.M.–10 P.M. T,W,TH,F. **Rates:** \$499 a year (for use of facilities 1–10 P.M.); \$429 a year (for morning plan, 7 A.M.–1 P.M.). **Facilities:** Training room with Nautilus, Universal, and other equipment, bicycles, free weights; exercise classroom (classes cost extra); indoor swimming pool (45' x 20'); locker rooms, showers, sauna, eucalyptus room; steam, whirlpool, hot tub; cold-dip pool; relaxation tank; sun bed; massage; juice bar.

JACK LALANNE HEALTH SPA

144 East 86th Street
New York, NY 10028
722-7371

Men's Hours: 10 A.M.–10 P.M. T,TH; **Women's Hours:** 10 A.M.–10 P.M. M,W,F. **Rates:** See p. 10A. **Facilities:** Same as p. 12A except for pool and whirlpool.

UPTOWN RACQUET CLUB & FITNESS CENTER

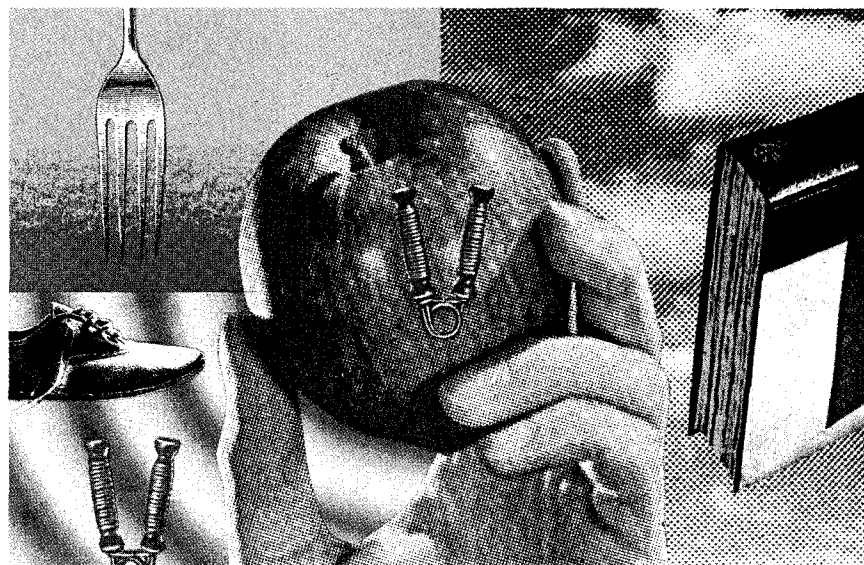
151 East 86th Street
New York, NY 10028
860-8630

Hours: 7 A.M.–11:30 P.M. **Rates:** \$195 initiation fee plus \$43 per month. Off-peak membership: \$130 initiation fee plus \$33 per month. **Facilities:** Nautilus circuits, StairMasters, Biocycles, Lifecycles, ergometers, cross-country ski and rowing machines; two exercise studios; twelve squash courts; locker rooms, showers, sauna; UV tanning, sun deck and terrace; full bar and lounge; pro shop.

THE CLARIDGE CLUB

201 East 87th Street
New York, NY 10128
427-3390

Hours: 10 A.M.–10 P.M. Early swim: 7–9 A.M. M,W,TH,F. **Rates:** Non-residents: \$775 a year, children \$450. Guest fee: \$10 weekdays. **Facilities:** Men's and women's training rooms with Universal machines, free weights, bikes, other equipment; glass-enclosed, bubble-top indoor swimming pool (40' x 20'); locker rooms, sauna, steam, showers; sun deck; massage; restaurant.



UPPER WEST SIDE

LINCOLN RACQUET CLUB & FITNESS CENTER

61 West 62 Street
New York, NY 10023
265-0995

Hours: 7 A.M.–10:30 P.M. **Rates:** Various yearly rates available, ranging from \$375 to \$500. **Facilities:** Nautilus center, free weights, Lifecycles, ergometers, rowing machines; exercise studio; seven squash courts (fees vary according to membership); locker room, showers, sauna; UV tanning; lounge.

CLUB 30

30 West 63rd Street
New York, NY 10023
247-8404

Hours: 7–9 A.M.; 11 A.M.–10:30 P.M. except T. **Rates:** Non-residents: \$845 a year, children \$450. **Facilities:** Equipment room; glass-enclosed, bubble-top indoor swimming pool (40' x 18'); locker rooms, steam, sauna, whirlpool; sun deck; massage; restaurant.

TOP OF THE ONE CLUB AND SPA

1 Lincoln Plaza
New York, NY 10023
595-5121

Hours: 10 A.M.–9:30 P.M. M,W,TH,F; early swim 7–9 A.M. **Rates:** Non-residents: \$795 a year, children \$450. **Facilities:** Glass-enclosed, bubble-top indoor swimming pool (40' x 20'); men's training room with free weights, exercise equipment; women's training room with free weights, exercise equipment; locker rooms, showers, sauna, steam; sun decks; massage; lounge; restaurant.

JACK LALANNE NAUTILUS CENTER

2131 Broadway
New York, NY 10023
877-1111

Men's Hours: 4–10 P.M. T,TH. **Women's Hours:** 4–10 P.M. M,W,F. **Co-ed Hours:** 7 A.M.–4 P.M. M–F.

Rates: See p. 10A. **Facilities:** Nautilus circuits, Lifecycles; locker rooms, showers.

AEROBICS WEST FITNESS CLUB

131 West 86th Street
New York, NY 10024
787-3356

Hours: 6:45–9 A.M., noon–3 P.M., 5:30–10:30 P.M. M,W; 6:45–9 A.M., noon–10:30 P.M. T,TH; 6:45 A.M.–1 P.M. F. **Rates:** \$494 for fourteen months, \$364 for six months, \$260 for three months. Exercise classes and martial arts program extra. **Facilities:** Gym with basketball court and two one-wall paddleball courts; indoor swimming pool (40' x 20'); balcony with weight-training equipment, aerobic-conditioning circuit, bicycles, rowing machines; locker rooms, showers, steam, sauna; cardio-fitness program.

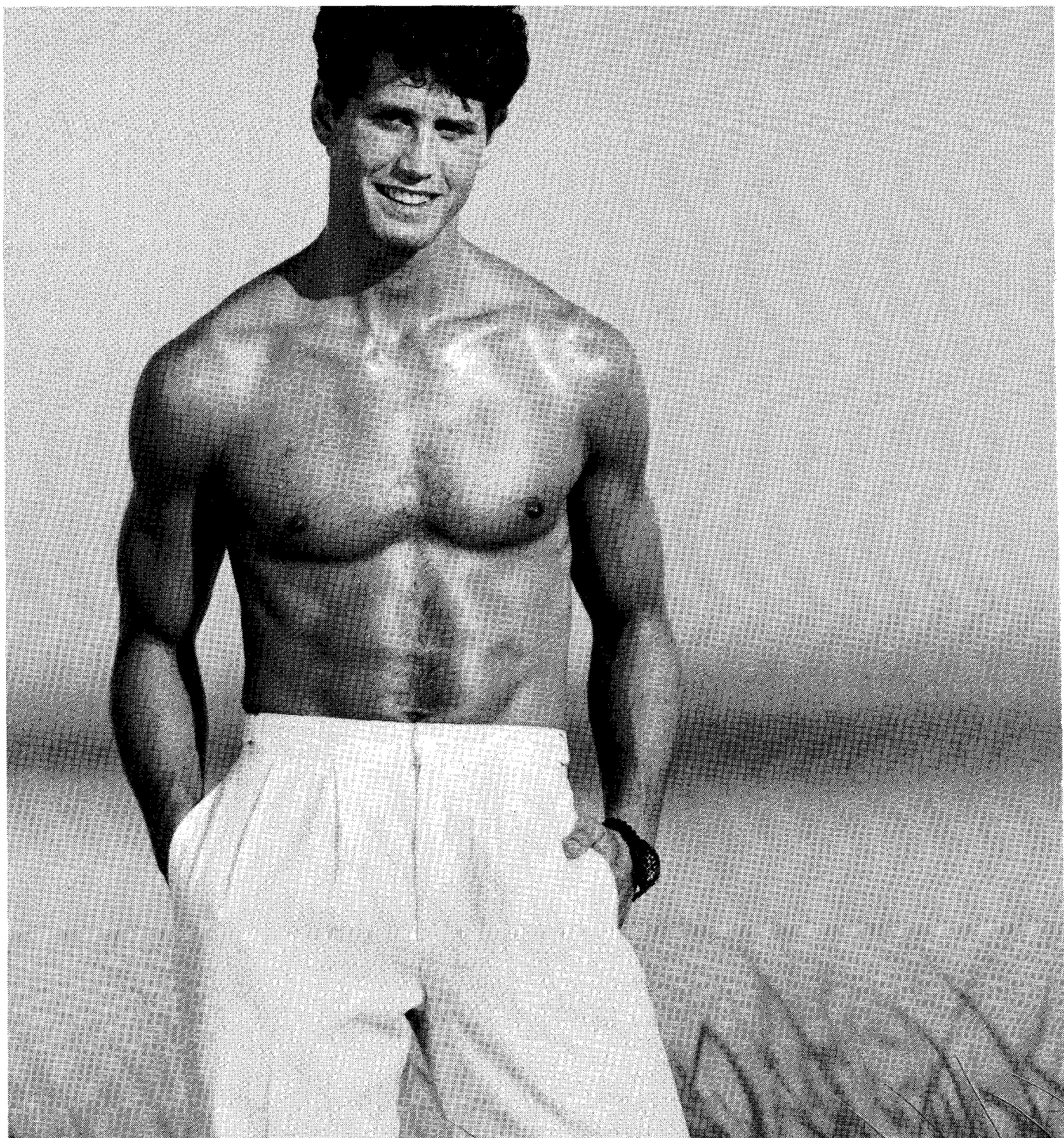
PARIS HEALTH CLUB

752 West End Avenue
New York, NY 10025
749-3500

Hours: 7 A.M.–11 P.M. M,W,F; 10 A.M.–10 P.M. T,TH. **Rates:** \$795 a year, \$545 for six months, \$325 for three months. **Facilities:** Training room with Nautilus and Universal equipment, free weights; three exercise classrooms; indoor swimming pool (50' x 20'); locker rooms, showers, sauna, eucalyptus room, steam; two whirlpools; UV room; massage; cafe; beauty and nutrition consultants.

TENNIS

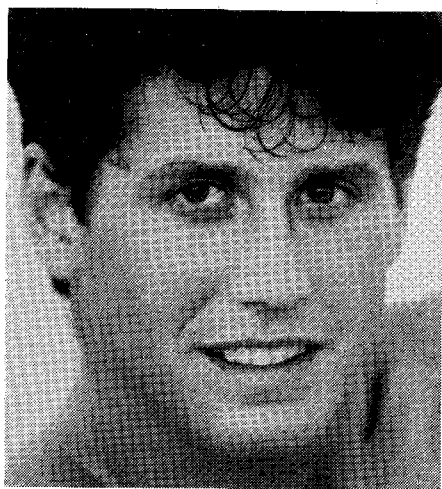
You have your choice of a wide variety of courts in New York. The two major categories are city courts and commercial courts. The city courts are run by the Department of Parks and Recreation (DPR), and play from April 6 to November 24 requires a DPR permit. The commercial courts are privately run and



You spend hours taking care of your body. The time has now come to take care of your skin.

SKIN MAINTENANCE FOR MEN FROM PACO RABANNE.

Now you can take care of perhaps the most vital part of your body — your skin. Now there is a new line of technically advanced products, just for men, that clean, protect, and enhance your skin. From Paco Rabanne.



There has long been a misconception that men — unlike women — do not need to take care of their skin, that it is all somehow a frivolous waste of time.

"Rubbish!" says Dr. Fernando Aleu of Paco Rabanne. "A man's skin is just as vulnerable to sun and sweat and oil and dirt and premature wrinkling. And he abuses it even further by scraping a razor across it every day.

"Where is it written that a man's skin should make him look older than he really is?"

Here, then, are Paco Rabanne's three steps that help a man to look cleaner, healthier, younger looking. They should take you about five minutes a day.

1. CLEAN YOUR SKIN. "If you saw your skin under a microscope," says Dr. Aleu, "you'd have a fit. It's all coated with dead surface cells, oil, and tiny particles of pollutants.

No wonder your pores become plugged and form blackheads. Not a pretty sight!"

Paco Rabanne Facial Scrub cleanses the skin, removes the dead surface cells, and absorbs excess oil.

Paco Rabanne Facial Toner then refreshes and tones the skin after cleansing. You can actually feel the tightening, the clean sensation.

2. PROTECT YOUR SKIN. "We men can be stubborn fools," says Dr. Aleu. "We scrape our faces raw with sharp razor blades... and then we pour alcohol after-shaves on the wounds.

"The pain of it! The dry skin it causes! The premature wrinkling from all that dryness!"

Paco Rabanne Maintaining After Shave Soother is the new way to coddle your face after shaving. It soothes the skin. Helps restore the normal moisture balance. And forms a clean layer that protects your skin from pollutants.

Paco Rabanne Maintaining Moisture Conditioner. Here is an absolute must if you wish to stave off looking old before your time. It helps minimize existing wrinkles. Helps slow down premature aging of the skin. Protects the skin from pollutants and from exposure to sun and the weather.

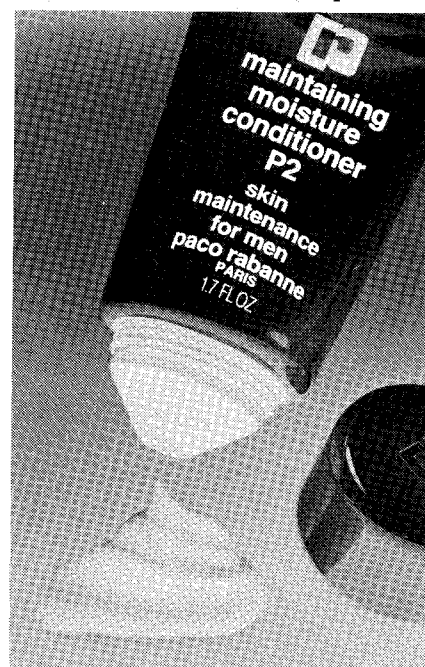
3. ENHANCE YOUR SKIN. Like most medical men, Dr. Aleu worries about the damage that too much sun can do to the skin. "A little sun is good for you. But a lot of sun can be murderous to your skin and eventually cause solar fibroelastosis (i.e., turn you into an old leather bag)."

Paco Rabanne Auto Bronzing Emulsion. The look of an absolutely natural tan for those of us who must linger mostly

in the shade.

Paco Rabanne Maintaining Color Tone. For a healthy, natural outdoor color without exposure to the sun. Deep moisture penetration helps improve skin texture and elasticity.

Note: All Paco Rabanne protec-



Radically new seramnio complex in Maintaining Moisture Conditioner penetrates outer skin layers, markedly improves the look and feel of your skin.

tors and enhancers contain a No. 5 sun screen to help prevent the ultra-violet A and B rays from damaging your skin's inner layers.

After reading this message from Paco Rabanne about its new skin maintenance products, you may have questions. For answers, please write: Fernando Aleu, M.D., Paco Rabanne Parfums, 660 Madison Avenue, Suite 2210, New York, N.Y.

As for the products they are available at select like the one named below.



Developed in European laboratories, the Paco Rabanne skin maintenance products help stave off premature aging of the skin.

skin maintenance for men
paco rabanne/paris

Available at selected
Bloomingdale's stores

RIVERS
West 96
Facilities
(814) 09
CED

offer surfaces ranging from impeccable clay to gymnasium floors. These have all sorts of different payment and reservation plans. At most, you can pay by the hour or by the season; at some, you pay initiation and membership fees in addition to court time. At all, it is difficult to get a court during prime time (non-working hours).

City Courts

Playing on city courts, despite what you may have heard, can be very enjoyable—although not necessarily easy. Here is some basic information:

Permits: A season permit costs \$30 for adults, \$10 for juniors, \$20 for seniors. Single play tickets cost \$4. Both are on sale weekdays 9 A.M. to 4 P.M. and Saturdays 9 A.M. to noon throughout the season, in the Arsenal (Fifth Avenue and 64th Street, in Central Park, 360-8204), and at DPR borough offices. Two forms of identification with proof of age are required for juniors and seniors, and passport-size photos for everyone. Permits are available through the mail—call the arsenal for information.

City-run Tennis Programs. The DPR sports division runs both its own and privately sponsored tennis programs for youths, adults, and senior citizens. The programs are primarily intended for instruction and recreation, and are free (balls and racquets provided). Some continue through the winter at indoor facilities. For information, call 360-8215.

EAST RIVER PARK

Broome Street and F.D.R. Drive

Facilities: 12 hard courts, bike stand. **Pro:** Donald Silva (798-8789).

CENTRAL PARK

93rd Street and West Drive

397-3138

Lesson information: 876-3370

Facilities: 26 Fast-dri courts, 4 hard teaching courts, locker rooms (permit is \$10, plus tax), pro shop with racquet rental, bike rack, snack bar.

Pro: Frank and Pat Fenton.

WIDE PARK

10th Street

Facilities: 10 red clay courts. **Pro:** Chuck Blackwell (16).

JOHNSON MEMORIAL PARK

Street east of Seventh Avenue

Facilities: 8 hard courts (lighted until 10 P.M.) **Pro:** Llewellyn (568-4192). **NOTE:** These are city courts in Manhattan equipped for play.

FORT WASHINGTON PARK

Henry Hudson Parkway and

West 161st Street

Facilities: 2 hard courts.

FORT WASHINGTON PARK

Henry Hudson Parkway and West 172nd Street

Facilities: 11 hard courts. **Pro:** Arvelia Myers (926-8245).

INWOOD PARK

207th Street and Seaman Avenue

397-3185

Facilities: 9 hard (asphalt) courts, playground, snack bar. **Pro:** Sam Penceal (368-7046). This facility is undergoing renovation and is scheduled to open in the fall.

RANDALL'S ISLAND

East of Downing Stadium

860-1827

Facilities: 7 clay courts, 4 hard courts, locker room with showers (bring your own lock), soda machine in clubhouse.

Commercial Courts

THE WALL STREET RACQUET CLUB

Piers 13 and 14, East River

New York, NY 10005

952-0760

Hours: 6 A.M.–1 A.M., every day. **Rates:** Winter: \$15–54 hour, \$300–1,575 a season (32 weeks). Summer: \$12–30 hour, \$215–455 a season (17 weeks). **Facilities:** 9 indoor Har-Tru courts, locker rooms with showers and saunas, pro shop, lounge.

VILLAGE TENNIS COURTS

110 University Place

New York, NY 10003

989-2300

Hours: 7 A.M.–midnight, every day. **Rates:** Winter (September 19–May 28): \$23–39 member, \$28–48 non-member hour, \$929–1,577 a season (36 weeks). Summer (May 29–September 17): \$16–32 member, \$20–38 non-member hour. Call for summer seasonal rates. Discounts for members of New York Health & Racquet Club. **Lessons:** On practice courts: \$30–34 a private hour; on full courts: \$45 member, \$50 non-member a private hour. **Facilities:** 2 full-sized Supreme-Court courts (bubble-enclosed, air-conditioned in summer), 2 practice courts with ball machine, locker rooms with showers, lounge.

ARMORY TENNIS

68 Lexington Avenue

New York, NY 10010

686-2525

Hours: 7 A.M.–midnight, every day. **Rates:** Winter (October–May): \$18–26 hour, \$540–780 a season (30 weeks). Summer (May–September): \$13–18 hour, \$260–360 a season (20 weeks). Special rates for early-morning and late-night hours. **Lessons:** \$30 private hour, \$11 hour for a group of 4 for a 6-lesson series. **Facilities:** 6 indoor Supreme-Court courts, locker rooms with showers, ball machine, and hitters (\$5 hour plus court fee).

THE MIDTOWN TENNIS CLUB

341 Eighth Avenue

New York, NY 10001

989-8572

Hours: Winter: 7 A.M.–midnight. Summer: 7 A.M.–midnight, indoor courts; 7 A.M.–8 P.M., outdoor courts. **Rates:** Winter: \$33–48 hour, \$990–1,440 a season (30 weeks). Summer: \$25–40 hour, indoors; \$18–27 hour, outdoors; \$480–780 a season (20 weeks). **Lessons:** \$45–55 private hour, \$69 for 4 hour-long group lessons. **Facilities:** 4 indoor Har-Tru courts (air-conditioned in summer), 4 outdoor Har-Tru courts (bubble-enclosed in winter), locker rooms with showers and saunas, lounge with fireplace, pro shop.

CROSTOWN TENNIS AT FIFTH AVENUE

14 West 31st Street

New York, NY 10001

947-5780

Hours: 6 A.M.–midnight. **Rates:** Winter: \$28–60 hour, \$958–2,025 a season (36 weeks). Summer: \$28–44 hour, \$320–555 a season (14 weeks). **Lessons:** \$48–54 hour for a private lesson. **Facilities:** 4 indoor Elastatuf courts (bubble-enclosed, air-conditioned, heated), locker rooms with showers.

MURRAY HILL RACQUET CLUB

320 East 38th Street (roof of Eastside Airlines Terminal, at First Avenue)

New York, NY 10016

490-2150

Hours: 7 A.M.–1 A.M., every day. **Rates:** Membership: full yearly \$1,400, limited yearly \$600. Court fees \$8 per person prime-time singles, \$5.50 per person prime-time doubles. Guest fee \$3–6. **Lessons:** Members: \$30–60 hour. Non-members: \$40–75 hour. **Facilities:** 10 Har-Tru courts (in winter, bubble-enclosed; in summer, 8 are outdoors, 2 air-conditioned), backboard, exercise room, Universal machines, locker rooms with showers and saunas, laundry service, limited pro shop with racquet-stringing service.

THE TENNIS CENTER

331 East 38th Street

New York, NY 10016

685-5135

Hours: Open to the public for hourly use: 7:30 A.M.–noon weekdays, 3–6 P.M. weekends, April–November, weather permitting. All courts are outside. **Rates:** \$15 hour. **Lessons:** \$40 hour, \$20 half-hour. Group rates available. **Facilities:** 3 Har-Tru outdoor courts, locker room, showers, lounge, outdoor patio.

THE TENNIS CLUB

Grand Central Terminal

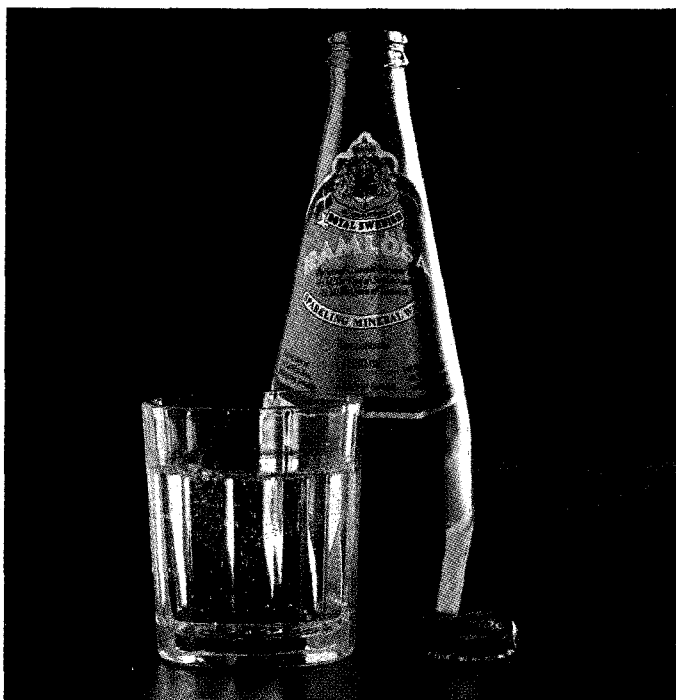
15 Vanderbilt Avenue

New York, NY 10017

687-3841

Hours: 7 A.M.–11 P.M., weekdays; 8 A.M.–8 P.M., weekends. Closed weekends in July and August. **Rates:** Hourly time (rare): winter: \$60 hour; summer: \$40 hour. Winter season (35 weeks): peak \$2,300, off-peak \$2,000, weekends \$1,400. Annual: peak \$3,015, off-peak \$2,450. **Lessons:** \$50 hour, \$25 half-hour. **Facilities:** 2 indoor Elastatuf

Ramlösa is a pure and natural sparkling mineral water from a famous spring in Sweden, one of the cleanest countries in the world. It has been served at royal courts in Europe for the past 200 years.



UNHARMED BY MAN

ROYAL RAMLÖSA SPARKLING MINERAL WATER. © 1984 SCANDINAVIAN INCENTIVE INC.

courts (air-conditioned in summer), locker rooms with showers, lounge, limited pro shop (full pro shop downstairs).

MANHATTAN PLAZA RACQUET CLUB

450 West 43rd Street
New York, NY 10036
594-0554/0555

Hours: 6 A.M.-midnight, every day. **Rates:** Annual (as of September 1) \$375, summer \$300. Initiation fee: \$200. Family, corporate, and "50+" memberships available. Court fees: indoor \$24-40 hour, outdoor \$20-30 hour. **Lessons:** Summer: \$36-52 private hour. \$15 hour per person for group of 4. Winter rates to be determined. **Facilities:** 5 Elasturf rooftop courts (covered by a bubble in winter, lit at night), 2 racquetball courts, swimming hour before or hour after court play, locker rooms with showers, saunas, sundeck, pro shop.

TURTLE BAY TENNIS AND SWIM CLUB

One United Nations Plaza
(in the U.N. Plaza Hotel)
New York, NY 10017
355-3400

Hours: 7 A.M.-10:15 P.M., every day. **Rates:** Winter (September 15-April 30): hourly prime (noon-10 P.M. M-F) \$45; non-prime (7 A.M.-noon, 10-11 P.M. M-F, 7 A.M.-11 P.M. Sat, Sun) \$40; seasonal prime \$1,350, non-prime \$1,200. Summer (May 1-September 14): hourly prime \$40, non-prime \$30; seasonal prime \$750, non-prime \$550. Annual: prime \$2,100, non-prime \$1,750. **Lessons:** Pros on call; \$25-35 depending on the pro. **Facilities:** 1 indoor Uni-Turf court (air-conditioned); use of health club facilities, including locker rooms, on day of court rental.

SUTTON EAST TENNIS CLUB

East 60th Street at York Avenue
New York, NY 10022
751-3452

Hours: Middle of October to end of April only 7 A.M.-midnight, every day. **Rates:** \$26-52 hour, \$1,008-1,512 a season. 3 limited-membership plans available. **Lessons:** \$48 private hour; \$28 private half-hour; \$56 semi-private hour; \$190 each person for 10 group lessons (hour each). **Facilities:** 8 bubble-enclosed red-clay courts, locker rooms with showers, patio lounge.

EASTSIDE TENNIS & GOLF

244 East 84th Street
New York, NY 10028
472-9114

Hours: Noon-9 P.M. M-TH; noon-7 P.M. F; 9 A.M.-7 P.M. Sat, Sun. **Rates:** Non-members: \$11 half-hour, \$18 hour. Membership plans: 10 half-hours for \$75, 20 half-hours for \$140; open time: 3 hours a week for 13 weeks for \$260, 1½ hours a week for 13 weeks for \$180. Unlimited play weekdays 9 A.M.-3 P.M.: 1 month \$210, 3 months \$330, 6 months \$541. **Lessons:** Private: \$38 hour, \$310 for 10; \$21 half-hour, \$165 for 10. Group: \$140 per person for 10 hours. **Facilities:** 5 practice alleys, 1 golf cage, locker rooms, pro shop. **NOTE:** This is a teaching and practice facility; there are no full tennis courts here.

GET MOVING and get 3 months free!

Join before May 15th and
we'll add 3 months
to your new annual
membership—free!

- 50-foot pool • cafe
- Nautilus • sauna
- universal machines
- free exercise classes
- whirlpools • massages •

Paris
HEALTH CLUB

Call us today: 749-3500
752 West End Ave.
New York, NY 10025



VitaChart

Vitamin	Daily Dosage	Sources	Bodily Parts Affected	Bodily Functions Facilitated
A Fat Soluble	RDA 4,800-6,000 IU SR 10,000-35,000 IU Toxicity 50,000 IU++ Toxicity Symptoms: ankle swelling, appetite & weight loss, dry shedding skin, fatigue, hair loss, nausea, throbbing headaches, vomiting	alfalfa, broccoli, carrots, cheese, eggs, fish, fish liver oil, green & yellow fruits & vegetables, kale, liver, milk products, spirulina carrots (raw) 1 med. 10,000 IU liver (beef) 1/4 lb. 22,000 IU spinach (cooked) 1 cup 14,000 IU	bones, eyes, hair, immune system, skin, soft tissue, teeth	body tissue repair & maintenance (resist infection), nutrition of cornea, permeability of membranes, RNA synthesis, thyroid & adrenal gland stimulant, visual purple production (necessary for night vision)
B complex Water Soluble	RDA see B vitamins SR see B vitamins Toxicity not known	brewer's yeast, desiccated liver, organ meats, wheat germ, whole grains, yogurt (produces intestinal bacteria needed for synthesis of B vitamins)	eyes, gastrointestinal tract, hair, liver, mouth, nerves, skin	energy, metabolism (carbohydrate, fat, protein), muscle tone maintenance (gastrointestinal tract)
B1 Thiamine Water Soluble	RDA 1-1.5 mg SR 10-25 mg Toxicity not known	blackstrap molasses, brewer's yeast, brown rice, fish, meat, nuts, organ meats, poultry, wheat germ lobster 1 lb. 2 mg sunflower seeds (hulled) 1 cup 3 mg	brain, ears, eyes, hair, heart, nervous system	appetite, blood building, carbohydrate metabolism, circulation, digestion (hydrochloric acid production), energy, growth, learning capacity, muscle tone maintenance (intestines, stomach, heart), pain inhibitor
B2 riboflavin Water Soluble	RDA 1.2-1.7 mg SR 10-15 mg Toxicity not known	blackstrap molasses, brewer's yeast, eggs, fruit, green leafy vegetables, legumes, nuts, organ meat, poultry, tongue, whole grains almonds (raw) 1 cup 1 1/4 mg milk (whole) 3/4 cup 1 1/2 mg	eyes, hair, nails, skin, soft body tissue	antibody & red blood cell formation, cell respiration, metabolism (carbohydrate, fat, protein)
B6 pyridoxine Water Soluble	RDA 2.0-2.2 mg SR 10-50 mg Toxicity not known	avocados, bananas, blackstrap molasses, brewer's yeast, cabbage, desiccated liver, fish, green leafy vegetables, meat, organ meat, peanuts, prunes, raisins, soybeans, walnuts, wheat germ, whole grains trout 1/2 lb. 1 1/2 mg blueberries 1 cup 1 mg	blood, muscles, nerves, skin	antibody formation, carbohydrate absorption, DNA & RNA synthesis, fat & protein utilization (weight control), hemoglobin & hydrochloric acid production, magnesium & linoleic acid function, sodium/potassium balance (nerves), tryptophan conversion (niacin)
B12 cobalamin Water Soluble	RDA 3.0 mcg SR 20-100 mcg Toxicity not known	beef, eggs, fish, milk & milk products, organ meats, pork, spirulina cottage cheese 1 cup 1 mcg liver (beef) 1 lb. 363 mcg trout (rainbow) 1 lb. 22 mcg	nerves, red blood cells	appetite, blood cell formation, cell longevity, healthy nervous system, iron absorption, metabolism (carbohydrate, fat, protein)
Biotin B complex Water Soluble	RDA 100-200 mcg SR 300-600 mcg Toxicity not known	brewer's yeast, egg yolk, legumes, milk, organ meats, whole grains liver (beef) 1 lb. 454 mcg peanuts (roasted) 1 cup 50 mcg	hair, muscles, skin	cell growth, fatty acid production, metabolism (carbohydrate, fat, protein), vitamin B utilization
Choline B complex Water Soluble	RDA none stated SR 100-1,000 mg Toxicity not known	brewer's yeast, egg yolk, fish, lecithin, legumes, organ meats, soybeans, wheat germ	gallbladder, hair, kidneys, liver, thymus gland	gallstone prevention, lecithin formation, liver & gallbladder regulation, metabolism (fats, cholesterol), nerve transmission
Folic Acid folacin B complex	RDA 400 mcg SR 400-1,000 mcg Toxicity not known	beets, cabbage family, citrus fruits, eggs, green leafy vegetables, milk products, organ meats, seafood, whole grains spinach 1/2 cup 250 mcg salmon 3/4 cup 870 mcg	blood, glands, liver	appetite stimulant, cell growth & reproduction, circulation, DNA & RNA production, hydrochloric acid production, liver performance, nucleic acid formation, protein metabolism, red blood cell formation
Inositol B complex Water Soluble	RDA none stated SR 100-1,000 mg Toxicity not known	blackstrap molasses, brewer's yeast, citrus fruits, lecithin, meat, milk, nuts, organ meats, vegetables, whole grains orange (fresh) 1 med. 400 mg peanuts (roasted w/skin) 1 cup 400 mg	brain, hair, heart, intestines, kidneys, liver, muscles	artery hardening retardation, cholesterol reduction, hair growth, lecithin formation, metabolism (fat & cholesterol)
Niacin niacinamide B complex Water Soluble	RDA 13-19 mg SR 50-150 mg Toxicity niacin++	eggs, lean meats, milk products, organ meats, peanuts, poultry, seafood, whole grain breads & cereals peanuts (roasted w/skin) 1 cup 40 mg liver (beef) 1/4 lb. 18 mg peanuts 1 cup 24 mg	brain, liver, nerves, skin, soft tissue, tongue	circulation, cholesterol level reduction, growth, histamine activator, hydrochloric acid production, metabolism (protein, fat, carbohydrates), sex hormone production
Pantothenic Acid B complex Water Soluble	RDA 4-7 mg SR 50-200 mg Toxicity not known	bran, brewer's yeast, broccoli, brown rice, carrots, cauliflower, cheese, eggs, fish, peas, legumes, lima beans, mushrooms, oats, organ meats, peanuts, royal jelly, salmon, soybeans, spinach, walnuts, wheat, wheat germ, whole grains liver (beef) 1/4 lb. 10 mg mushrooms (cooked) 1 cup 3 mg	adrenal glands, digestive tract, immune system, nerves, skin	antibody formation (detoxifier), antihistamine action, carbohydrate/protein/fat conversion (energy), cortisone production, growth stimulation, stress tolerability, vitamin D utilization
Paba para aminobenzoic acid Water Soluble	RDA none stated SR 10-100 mg Toxicity ++	blackstrap molasses, bran, brewer's yeast, eggs, liver, milk, rice, organ meats, wheat germ, whole wheat	glands, hair, intestines, skin	blood cell formation, hair pigmentation, intestinal bacteria activity, protein metabolism
C ascorbic acid Water Soluble	RDA 50-60 mg SR 250-5,000 mg Toxicity 5,000 mg++ Toxicity Symptoms: burning urination, loose bowels, skin rashes	fresh fruits & vegetables orange juice, 1 cup 125 mg broccoli (cooked) 1 cup 140 mg peppers (green) 1 cup 100 mg	adrenal glands, blood, capillary walls, connective tissue (skin, ligaments, bones), gums, heart, teeth	antioxidant, anti stress, anti toxic, collagen production, digestion, fine bone & tooth formation, healing (burns & wounds), iodine conservation, increases iron absorption from food, red blood cell formation (hemorrhaging prevention), shock & infection resistance (colds), vitamin protection (oxidation)
D Fat Soluble	RDA 200-400 IU SR 400-1200 IU Toxicity 25,000 IU++ Toxicity Symptoms: appetite loss, diarrhea, dizziness, increased urination, muscular weakness, nausea, vomiting, weariness	egg yolks, organ meats, bone meal, sunlight liver (beef) 1/4 lb. 40 IU milk 1 cup 100 IU salmon/tuna (canned), 1/4 lb. 300 IU	bones, heart, nerves, skin, teeth, thyroid gland	calcium & phosphorus metabolism (bone formation), heart action, nervous system maintenance, normal blood clotting, skin respiration
E Tocopherol Fat Soluble	RDA 8-10 IU SR 100-800 IU Toxicity 4,000-30,000 IU++ Toxicity Symptoms: elevated blood pressure when starting with high doses	butter, dark green vegetables, eggs, fruits, nuts, organ meats, vegetable oils, wheat germ safllower/corn oils, 1 tsp. 14 mg almonds 1 cup 21 mg brown rice (cooked) 3/4 cup 2 1/2 mg	arteries, blood vessels, heart, lungs, nerves, pituitary gland, skin	aging retardation, aids fertility, anticoagulating factor, antioxidant, blood cholesterol reduction, blood flow to heart, capillary wall strengthening, circulation, diuretic, lung protection (anti-pollution), male potency, muscle & nerve maintenance, neutralizes toxins, speeds healing, utilization of oxygen
NOTE: For any treatment or diagnosis of illness, see your physician. The use of certain dietary supplements may result in allergic reactions in some individuals. Consult your physician. VitaChart is not intended to be diagnostic or prescriptive and therefore assumes no responsibility.			++excessive intake may produce side effects in some individuals +++excessive intake may be toxic to certain individuals if taken regularly	
			IU	International Units
			RDA	Recommended Daily Allowance
			SR	Supplementary Ranges
			Mg	Milligrams
			Mcg	Micrograms

TOWER TENNIS COURTS

1725 York Avenue
New York, NY 10128
860-2464

Hours: 6 A.M.—midnight, every day. **Rates:** Winter season (September 16–May 25) \$900–1,800 M–F, \$900–1,640 weekends, hourly rates \$35–50; summer season (May 13–September 15) all courts \$30 hour. No seasonal summer rate. **Lessons:** \$55 private hour. **Facilities:** 2 indoor Plexi-Pave bubble-enclosed courts, lounge, pro shop.

TRINITY TENNIS CLUB

Trinity School
101 West 91st Street
New York, NY 10024
873-1650

Hours: Winter (September 30–May 15): 6–8:30 A.M. and 7 P.M.—midnight weekdays, 6 A.M.—midnight weekends. Summer, during school year: 6–8:30 A.M. and 5 P.M.—dark weekdays, 6 A.M.—dark weekends. Summer, after school year: 6 A.M.—8 P.M. every day. **Rates:** Seasonal memberships only (no open hours). Winter: \$300–825. Summer: \$450 for 35 hours anytime; \$125 after school year, weekdays only. Guests play at no extra charge. **Lessons:** \$25–35 hour. **Facilities:** 2 Mateflex rooftop courts, 1 Bolltex indoor court (rolled out over gym floor), 110' hitting walls in gym, Universal equipment, indoor swimming pool (75' x 42'), \$3 a visit for tennis players, locker rooms with showers.

COLUMBUS RACQUET CLUB

795 Columbus Avenue
New York, NY 10025
663-6900

Hours: 8 A.M.—dark weekdays, 8 A.M.—6 P.M. weekends. **Rates:** Summer season only (April 1–November 1). Membership fees: unlimited (with hourly fee) \$750; limited (9 A.M.—5 P.M.; weekdays (with hourly fee) \$450. Hourly fees for members: singles: \$6–8; doubles: \$4–5.50. Hourly fees for non-members: \$36–40. Hourly guest fees: \$10. **Lessons:** \$37 hour with head pro, \$35 hour with assistant pro, \$50 for 6 hour-long group lessons. **Facilities:** 9 outdoor Har-Tru courts, locker rooms with showers (seasonal lockers are \$50, bring your own lock for per-use visits), laundry service, racquet stringing.

BILL'S INDOOR TENNIS

2366 Fifth Avenue
New York, NY 10037
234-2700 or 234-3119

Hours: Winter (October 1–May 1): 7 A.M.—8 P.M. T; 7 A.M.—11 P.M. W,F; 7 A.M.—3 P.M. TH; 7 A.M.—11 P.M. Sat., Sun. Summer: 6–11 P.M. T,W,TH,F. **Rates:** Winter: \$10–16 hour, \$290–480 a season. Early bird special (winter 7–9 A.M.): \$175 a season. Summer: \$6 hour. **Lessons:** \$25 private hour weekdays, \$30 private hour weekends. **Facilities:** 8 indoor Uni-Turf courts, locker rooms with showers.

RANDALL'S ISLAND INDOOR TENNIS

Sunken Meadow Park
(East of Downing Stadium)
Randall's Island, NY 10035
534-4845

Season: 25 weeks, beginning November 1. **Hours:** 9 A.M.—11 P.M. weekdays, 8 A.M.—11 P.M. weekends. **Rates:** \$14–24 hour, \$350–600 a season. **Facilities:** 4 hard courts, locker room with showers, clubhouse.

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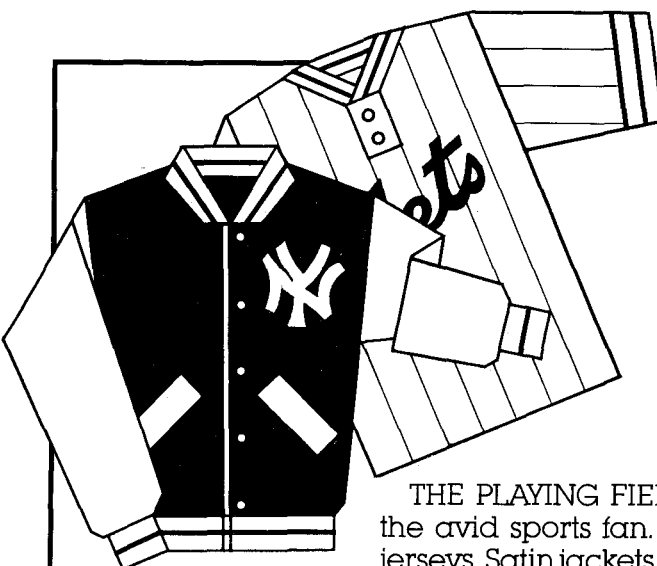
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EAST RIVER TENNIS CLUB

44-02 Vernon Boulevard
Long Island City, NY 11101
718-937-2381

Hours: 7:30 A.M.–11 P.M. M–F; 7:30–9 P.M. winter weekends, 7:30–8 P.M. summer weekends. **Rates:** Summer membership (June, July, August) \$975; Winter \$1,400; Annual \$1,950. Court fee: \$3.50–11 hour. **Lessons:** \$40–55 private hour. **Facilities:** 20 outdoor Har-Tru courts, outdoor swimming pool (65' x 25'), locker room with showers, sauna, attendant, jacuzzi, sun decks, lounges, restaurants, pro shop. ●

FINE FOOD, FIT FOOD

RESTAURANTS FOR THE FITNESS-CONSCIOUS

BY JILANN PICARIELLO

Getting a restaurant to comply with your dietary requirements may seem easy to the more assertive: just make a request (no sauce, no salt, no butter, no cream), and the establishment complies, if it can. But sometimes a little preparation, especially for the more timid, is worthwhile.

The Official Pritikin Guide to Restaurant Eating (by Nathan and Ilene Pritikin; Berkley

Books; 210 pages; paperback; \$6.95) offers many suggestions for restaurant patrons trying to follow the Pritikin (low-fat, high-carbohydrate) diet. First, call ahead if you have specific questions or requests. If you haven't done that, investigate the menu before sitting down—it's much easier to about-face if you're near the exit.

Examine all parts of the menu. A combination of two or three appetizers or side dishes may be preferable to the usual sequence of appetizer-entrée. Most importantly, ask questions. Are the dishes you select prepared to order, which would allow them to be custom cooked for you? Maybe a sauce can be eliminated, or an item water- or wine-sautéed rather than sautéed in butter.

When you do order, make your requests clear and straightforward. Don't say, "Go gently on the butter sauce." Specify, "No sauce." Don't say, "Leave the broccoli dry." Say, "No butter on the broccoli." Ask for "No salt, no oil, no grated cheese." If you're uncomfortable with the idea of appearing demanding or difficult, it might help to tell the waiter or waitress that you are on a special diet—doctor's orders. That takes the onus off you, and makes the situation a serious one, which, to you, it is.

A more extreme move, which the Pritikins describe, is to carry a "restaurant survival kit"—individual servings of salad dressing, dip, fruit, herb tea, and such.

But no one, in a city with the incredible variety of restaurants that New York offers, need resort to such a ploy. Among New York's better restaurants, dishes using fresh ingredients, prepared simply and naturally, with less fat, salt, and sugar, have become the norm. And, generally, the better the restaurant, the more food cooked to order—and the easier to adapt the menu to your needs.

There's a free booklet available from the New York Heart Association entitled "Dining Out in New York City," which includes tips on sorting through menus and ordering, and suggestions for eating in ethnic and fast-food restaurants. The results of a restaurant survey are also enclosed. It lists over 75 establishments and their answers to questions regarding use of salt, MSG, margarine, skim milk, and vegetable oil; cooking methods, portion sizes, and willingness to accommodate special requests; and even availability of seating areas for non-smokers. To obtain a copy, send a self-addressed, stamped envelope to: DONYC, New York Heart Association, 205 East 42nd Street, New York, New York 10017.

To make dining out even easier, here are

some Manhattan restaurants that offer items of special interest to the diet- and fitness-conscious. Their menus prove that a lower-calorie, nutritious, well-balanced meal needn't be slim pickings.

AKBAR

475 Park Avenue (between 57th and 58th Streets)
838-1717

OPEN: Lunch M–Sat 11:30 A.M.–2:45 P.M., Dinner M–Sat 5:30–10:45 P.M. **DRESS:** Appropriate attire. **MAJOR CREDIT CARDS.**

Akbar serves North Indian cuisine, including numerous tandoori specialties roasted in a traditional clay oven. One of them, tandoori chicken (\$9.75 half, \$12.95 full), marinated in yogurt and mild spices, then roasted, has been designated the "Slimmer's Diet." There is also a weight-watcher's special, and a lengthy list of vegetarian dishes.

AMBASSADOR GRILL

United Nations Plaza Hotel
One United Nations Plaza (44th Street between First and Second Avenues)
355-3400

OPEN: Seven days, Lunch noon–2:30 P.M., Dinner 6–11 P.M. **DRESS:** Appropriate attire. **MAJOR CREDIT CARDS.**

The American Health Foundation, a private research organization, has assisted Ambassador Grill executive chef Dayn Smith in creating the "Menu Manhattan." These three-course menus, offered at lunch during the week, total not more than 550 calories, with about a 20 percent fat content (in contrast to a typical rich restaurant lunch which may have a 40–60 percent fat content). A sample selection: crudité, sole with oranges, yogurt and strawberries with Grand Marnier (\$11.50).

AMERICAN HARVEST

Vista International Hotel
3 World Trade Center
938-9200 x 7231

OPEN: Breakfast M–F 7–10 A.M., Lunch M–F noon–2:30 P.M., Dinner M–Sat 6–10 P.M. **DRESS:** Jacket and tie required. **CREDIT CARDS:** AE, CB, DC, V.

The American Harvest menu changes to celebrate each month's bounty, and features vegetables, lunch and dinner salads, cold platters, and selections entitled "The Healthy Alternative," which are low in sodium, cholesterol, and calories. Some choices from March: slivers of sautéed calf's liver with apple cider (\$18 at lunch) and a skewer of tuna with asparagus and tomato (\$22 at dinner).

ANCORA

2330 Broadway (at 85th Street)
496-9240

OPEN: Seven days, 11:30 A.M.–2 A.M.. Full service, Lunch 11:30 A.M.–4:30 P.M., Dinner

5 P.M.—midnight. Pizza available later. Bar open until 2 A.M. **DRESS:** Casual.

MAJOR CREDIT CARDS.

Ancora's wood-burning oven, in full view of its second-story dining rooms, creates semolina-crust pizzas topped with items such as prosciutto, goat cheese, artichokes, mussels, and lamb sausage. Prices range from \$5.75 to \$6.95. All meat, fowl, game, and fish are grilled and unembellished by heavy sauces. Sample items include marinated-and-grilled swordfish (\$13.75) and grilled squab (\$18.50).

BACKSTAGE AT HISAE'S

318 West 45th Street (between Eighth and Ninth Avenues)
489-6100

OPEN: Lunch M—Sat noon—4 P.M., Dinner M—Sat 4 P.M.—midnight. **DRESS:** Casual.

MAJOR CREDIT CARDS.

The late Nathan Pritikin was a long-standing Hisae's patron. Everything is prepared to order and special requests can be easily accommodated. In addition to the complete sushi bar (maki sushi made with brown rice, on request), the restaurant offers mixed vegetables with melted cheese (\$7), poached filet of salmon in mushroom dill sauce (\$14 at lunch), and flounder en papillote (\$12.95 at dinner). Both lunch and dinner salads are available in entrée portions.

BARBETTA RESTAURANT

321 West 46th Street (between Eighth and Ninth Avenues)
246-9171

OPEN: Lunch M—Sat noon—2 P.M., Dinner M—Sat 5 P.M.—midnight. **DRESS:** Appropriate attire. **MAJOR CREDIT CARDS.**

Barbetta's three-course prix-fixe (\$21) "Cucina Magra Mediterranea" (Lean Mediterranean Cuisine) is served only at lunch and changes daily. A typical example: finocchio and parmigiano salad, broiled red snapper with sauce of fresh marinated tomatoes, and macedonia of fresh fruit.

THE BARCLAY TERRACE

Hotel Inter-Continental
111 East 48th Street (between Park and Lexington Avenues)
755-5900

OPEN: Seven days, 7 A.M.—11:30 P.M. Sun Brunch 11 A.M.—3 P.M. **DRESS:** Appropriate attire. **MAJOR CREDIT CARDS.**

The Barclay Terrace offers "Winning Edge" selections on both its lunch and dinner menus. Developed by nutritionist and author Marina Polvay, these special dishes are designed to be lower-calorie, nutritionally balanced, and high-energy. They include chicken salad with banana mayonnaise, walnuts, and grapes (\$11.25 at lunch) and fennel salad with loin of lamb and goat cheese (\$21.50 at lunch and dinner).

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CAFE PIERRE

Hotel Pierre
2 East 61st Street (at Fifth Avenue)
838-8000

OPEN: Seven days, Breakfast 7–11 A.M., Lunch noon–2:30 P.M., Dinner 6–10:30 P.M., Supper 10:30–11:30 P.M., Prix-fixe Pre-theater Dinner (\$29.50) 6–7 P.M., Sun Brunch noon–4 P.M. **DRESS:** Jacket and tie required for lunch and dinner.

MAJOR CREDIT CARDS.

"The Pierre Alternative Cuisine" selections, on the Cafe Pierre's changing lunch and dinner menus, contain less calories, cholesterol, and sodium. At lunch, an Alternative Cuisine appetizer and entrée total under 500 calories. At dinner, appetizer, salad, and entrée come to no more than 650 calories. Sample dinner items: filet of halibut with panache of mushrooms (\$23), rosette of veal with zucchini and artichoke (\$26). In addition, there is an Alternative Breakfast of strawberries with shredded wheat and skimmed milk, bran-carrot muffins and apple butter, and decaffeinated coffee or tea, for \$10.50 and with fewer than 300 calories.

THE FOUR SEASONS

99 East 52nd Street (between Park and Lexington Avenues)
754-9494

OPEN: Lunch M–F noon–2:30 P.M. (Sat till 2 P.M.), Dinner M–Sat 5–11:30 P.M. **DRESS:** Jacket required, tie preferred.

MAJOR CREDIT CARDS.

The Four Seasons lunch menu offers three complete Spa Cuisine meals for each season. They are portion controlled, provide less fat, cholesterol, and average 700–1,000 calories per complete meal. Some samples—appetizers: marinated scallops with cilantro (\$15), whole-wheat linguine with spring vegetables (\$13.50); entrées: escalope of veal with mustard seeds (\$35), filet of trout with oysters (\$34).

THE FRONT PORCH

119 East 18th Street (between Irving Place and Park Avenue South)
473-7940

OPEN: M–Sat 11:30 A.M.–11:30 P.M.

DRESS: Casual. **NO CREDIT CARDS.**

In addition to "championship chili," homemade soups, salads, and sandwiches, The Front Porch also offers items that follow the American Heart Association's guidelines for a low-fat, low-sodium, reduced-calorie diet. Sample dishes include chicken breast stuffed with vegetables in a light Creole sauce (\$7.95) and squash marinara stuffed with vegetables (\$6.50). There are appetizers such as diet pizza and hummus, and fresh fruit with nuts, seeds, and raisins for dessert.

GREENE STREET

101 Greene Street (between Prince and Spring Streets)
925-2415

OPEN: Dinner 6–11:30 P.M. (F, Sat till 1 A.M.), Sun Brunch noon–3:30 P.M. **DRESS:** Casual.

MAJOR CREDIT CARDS.

For vegetarians, Greene Street offers a special prix-fixe "Gourmet Vegetarian Tasting Dinner," available every night for \$24.50. A sample menu: appetizer of spaghetti squash with morels, toasted walnuts, and cream; salad of seasonal greens with sun-dried tomatoes, asparagus, and roquefort cheese; vegetable plate entrée composed of a casserole of onion, tomato, and zucchini, potato pancake, glazed baby carrots, sugar snap peas, and red cabbage braised in red wine and vinegar; and, for dessert, a cheese and fruit plate.

JACK'S

1022 Lexington Avenue (at 73rd Street)
628-5300

OPEN: Lunch T–Sat noon–3 P.M., Dinner M–Sat 6–11 P.M., Sun Brunch noon–3:30 P.M.

DRESS: Appropriate attire. **CREDIT CARDS:** AE, MC, V.

Jack's was the first restaurant in New York to offer spa-type cuisine. Calorie counts are listed beside "Spa" items on the menu. Lunch dishes include raspberry-grilled duckling salad (\$10.95, 196 calories) and individual pizza with mozzarella, sun-dried tomatoes, duckling, and basil (\$7.95, 325 calories). Dinner items include charcoal-grilled loin of venison with apple-cider sauce and red cabbage (\$25.95, 243 calories) and sage-grilled California baby chicken (\$13.95, 350 calories). There is even a 150-calorie dessert—concord grape sorbet with warm pineapple tartelettes (\$6).

JANICE'S FISH PLACE

570 Hudson Street (at 11th Street)
243-4212

OPEN: Dinner M–Th 6–11 P.M., F 6 P.M.–midnight, Sat 5 P.M.–midnight, Sun 5–11 P.M., Sun Brunch noon–4 P.M. **DRESS:** Casual.

CREDIT CARDS: AE, MC, V.

Another favorite of Pritikin Program developer Nathan Pritikin, Janice's dinner menu features steamed mussels with garlic and tomatoes (\$9), whole sea bass with black beans and fresh ginger (\$13), and filet of flounder with mushrooms and spinach (\$10). Lightly blanched vegetables and brown rice accompany all dinners. All items are cooked to order, and special dietary requests are easily accommodated.

LE RÉGENCE

Hotel Plaza Athénée
37 East 64th Street (between Madison and Park Avenues)
606-4647

OPEN: Seven days, Breakfast 7–10 A.M., Lunch noon–2:30 P.M., Dinner 6–10 P.M.

DRESS: Jacket and tie required.

MAJOR CREDIT CARDS.

Responding to requests for lighter and less expensive lunch fare, Le Régence chef Daniel Boulud developed the restaurant's prix-fixe (\$22.50) "Menu Minceur." Changing daily, a typical Menu Minceur might be an appetizer of bay scallops casserole with vegetables, an entrée of salad of young spinach leaves and duck breast, and, for dessert, a thin, warm apple tart.

LION'S ROCK

316 East 77th Street (between First and Second Avenues)
988-3610

OPEN: Lunch M–F 11:30 A.M.–3 P.M., Dinner 5 P.M.–midnight, Sat, Sun Brunch 11:30 A.M.–4 P.M. **DRESS:** Jacket and tie preferred.

MAJOR CREDIT CARDS.

The Lion's Rock menu offerings for the health-conscious include hors d'oeuvres, soup, salad, entrée, and dessert, and list calories, cholesterol, and sodium content. Sample entrées: cider-poached sole with julienne of apples (\$9.75, 317 calories); roulades of seasonal vegetables steamed in savoy cabbage, with sweet red pepper purée (\$7.25, 112 calories).

MANHATTAN MARKET

1016 Second Avenue (between 53rd and 54th Streets)
752-1400

OPEN: Lunch M–F 11:45 A.M.–3 P.M., Dinner M–F 5:30–11:30 P.M. **DRESS:** Appropriate attire. **MAJOR CREDIT CARDS.**

In addition to the regular menu, Manhattan Market offers "Club Cuisine," low-fat, low-calorie preparations, which change weekly. Typical dishes: red snapper baked in white wine with tomato and leek sauce (\$16.95 at lunch); paillard of veal with artichoke sauce (\$16.95 at dinner). There is even a prix-fixe Club Cuisine dinner (\$25, \$21 without wine). A sample: mixed green salad or baked bay scallops with capers and leeks, followed by baked chicken breast with Dijon mustard glaze, steamed vegetables, and fresh fruit sorbet or low-fat ricotta with poached pear for dessert.

OENOPHILIA

473 Columbus Avenue (between 82nd and 83rd Streets)
580-8127

OPEN: Lunch M-F noon-3 P.M.; Dinner M-Th 6-11 P.M., F, Sat 5:30-11:30 P.M., Sun 5:30-10 P.M. Sat Brunch 11:30 A.M.-3 P.M., Sun Brunch 11:30 A.M.-4 P.M. Prix-fixe Pre-theater Dinner (\$21.95) from opening-6:45 P.M. Prix-fixe Post-theater Dinner (\$16.95) after 10 P.M. **DRESS:** Casual.

MAJOR CREDIT CARDS.

Oenophilia has responded to patrons' requests with a move toward lower-fat, almost salt-free cooking. Selections change daily, and typical items may be vegetable plate (\$7.50) or red snapper en papillote (\$13.95) at lunch; grilled black bass (\$17.50), boneless breast of chicken rolled in walnuts and sautéed with apricots (\$11.95) at dinner. There is a variety of salads, and the beverage list includes Swiss water-decaffeinated coffee, herbal teas, and sparkling cider.

OSCAR'S AT THE WALDORF

The Waldorf-Astoria Hotel
301 Park Avenue (between 49th and 50th Streets)
355-3000

OPEN: Seven days, Breakfast 7-11:30 A.M., Lunch noon-3 P.M., Dinner 5-10 P.M., Intermezzo menu 3-5 P.M. and 10-11:45 P.M.

DRESS: Casual to appropriate attire.

MAJOR CREDIT CARDS.

Oscar's, the "family restaurant" of the Waldorf, offers "Fitness First" specials at both lunch and dinner. At dinner, they include a seafood burrito (\$10.50) and breast of chicken cutlet piccata (\$9.75). There are also salad selections, and, at lunch, vegetable patties (\$7.75) and a crudité platter (\$9.50).

SCARLATTI

34 East 52nd Street (between Madison and Park Avenues)
753-2444

OPEN: Lunch M-F noon-3 P.M., Dinner 5:30-10:30 P.M. (Sat till 11 P.M.). **DRESS:** Jacket and tie required.

MAJOR CREDIT CARDS.

Scarlatti, an Italian restaurant open since December, has revised its menu. The new menu, only available since mid-April, conforms completely to the dietary guidelines of the American Heart Association. To the best of the Association's knowledge, Scarlatti is the only restaurant whose full menu will comply with the Association's lower fat, cholesterol, salt, and calorie recommendations. Sample selections: baked bass with lemon and parsley dressing (\$21 at lunch and dinner), veal piccata ambrosiana with artichokes (\$19 at lunch and dinner).

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MAJOR CREDIT CARDS.

The Sea Grill's menu features native fish and shellfish grilled over hardwood coals and grapevines. Breast of pheasant, calf's liver, veal, and steak are grilled, too, and there is a steamed vegetable platter (\$16.50) available at both lunch and dinner. The menu also features numerous omelettes and both green and seafood salads.

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62 Spring Street (corner of Lafayette)
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OPEN: Seven days, 11:30 A.M.-2 A.M. **DRESS:** Casual. **MAJOR CREDIT CARDS.**

Spring Street Natural Restaurant, soon to re-open four blocks from its old location, offers a vegetarian menu that includes eggplant Jartsberg and polenta with ratatouille, and a fish menu featuring whole brook trout stuffed with spinach and vegetables and calamari sautéed with fresh ginger and zucchini. There are salads, and appetizers such as baba ganouche, hummus, and tempeh with spicy tahini sauce.

TENBROOKS

62 Reade Street (between Broadway and Church Street)
349-5900

OPEN: Lunch M-F noon-3 P.M., Dinner M-F 5:30-10 P.M. **DRESS:** Casual.

MAJOR CREDIT CARDS.

Tenbrooks offers dishes containing no additives or preservatives and less salt and fat. The menu, which changes seasonally, notes reduced fat and cholesterol dishes such as lamb Louisiana with fennel, chili, and garlic (\$10.95 at lunch), and red tuna grilled with peppercorns, soy sauce, and ginger (\$11.50 at dinner). Tenbrooks' owner, Rose Klein, a clinical nutritionist, reviews recipes for nutritional merit, and regularly suggests items for patrons on diets.

WOODS

718 Madison Avenue (between 63rd and 64th Streets) 688-1126
148 West 37th Street (between Seventh Avenue and Broadway) 564-7340
24 East 21st Street (between Park Avenue and Broadway) 505-5252

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The emphasis at Woods is on vegetables—the restaurant's signature dish is its steamed vegetable platter (\$15.75). Meats are either grilled or broiled, and sauces are light. Executive chef Mark David changes the menu seasonally. Beverages include two mineral waters, herbal teas, and Colombian water-decaffeinated coffee.

ZUCCHINI

1336 First Avenue (between 71st and 72nd Streets)
249-0559

OPEN: Seven days, 11 A.M.-10:30 P.M. **DRESS:** Casual. **MAJOR CREDIT CARDS.**

The Zucchini menu indicates low-calorie items, such as lemon tomato chicken (\$10.95) and scallops and snow peas (\$10.50). There's a wide selection of seafood dishes, whole-wheat pita sandwiches, salads, soups, and vegetarian specials. There are three spring waters available, fresh juices, herb teas, and grain coffee. ●

READ TO LOSE

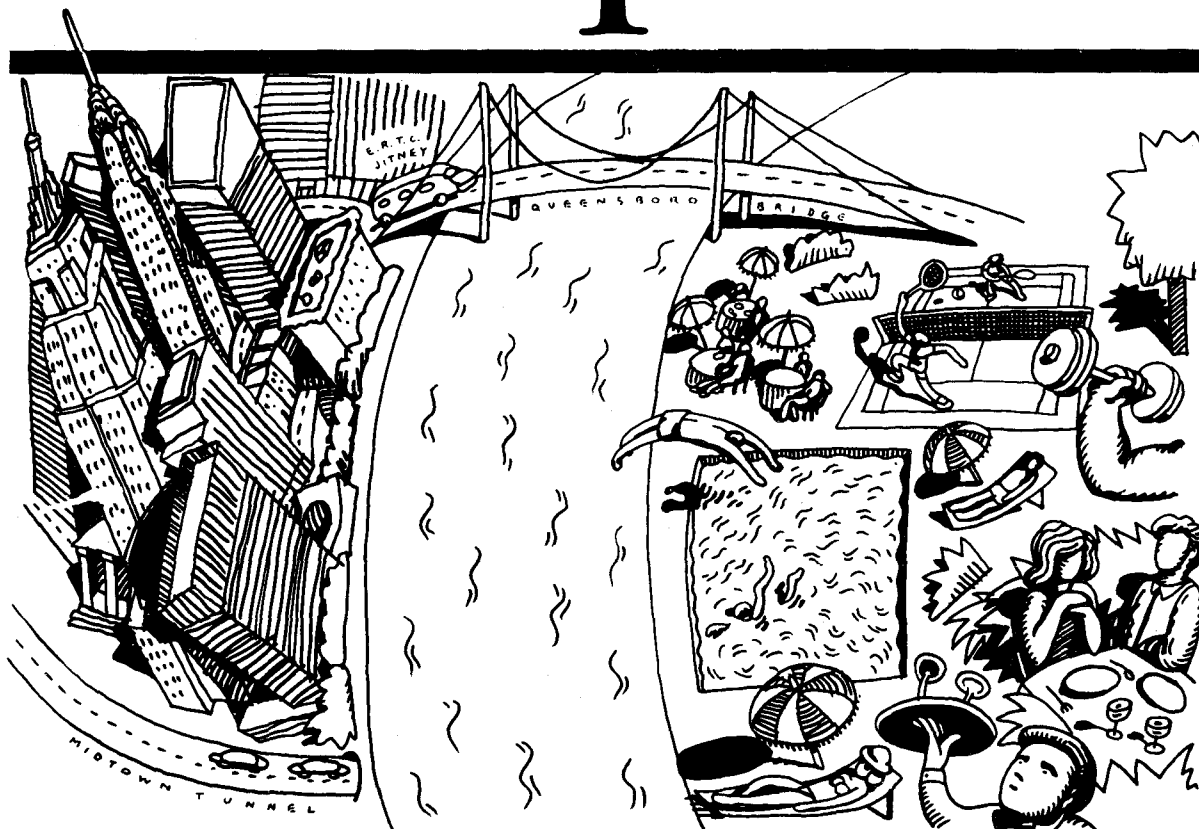
BY JILANN PICARIELLO

There's a new one out every week. Books on diet, health, fitness, beauty, nutrition, and sports seem to occupy more slots on the best-seller list (and more space on bookstore shelves) than ever before.

Americans are consumed by health and diet fever. According to *Thin Within*, one of the books included in this piece, over 79 million Americans are overweight, 20 million dieting at any given time, spending \$10 billion a year on dieting paraphernalia—pills, shots, hypnosis, diet programs.

If you are about to join the legions of American dieters, you will probably be looking for weight-loss books to provide information or inspiration. Here's a brief look at a half-dozen of the current crop. As most of these books

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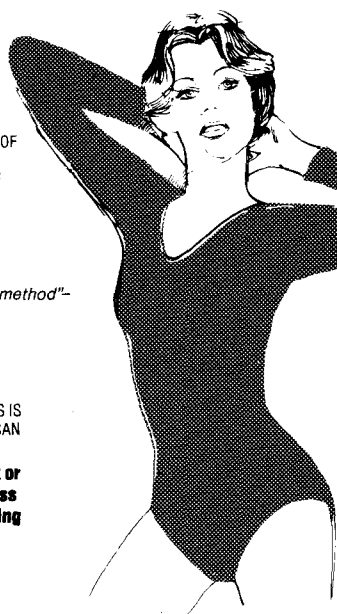
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suggest, you should consult with a physician before beginning a diet program. The presence of these books in this section does not represent a recommendation.

The 4-Day Wonder Diet

by Margaret Danbrot. G.P. Putnam's Sons; 133 pages; \$10.95.

Of all the diet and fitness books on the bookstore shelf, this one is bound to get the most attention, with jacket-copy claims such as, "Lose ten pounds in four days!" and "The food is delicious, you are never hungry, and it works!" and "The 4-Day Wonder Diet is a fabulous, no-nonsense food plan that achieves in days what most ordinary diets take weeks to accomplish."

The book is a slender volume. (Why not? The diet only lasts four days.) There are eleven rules (e.g., shop ahead, keep a journal, cultivate a "losing" frame of mind), and a minute-by-minute account of each day, starting with, "Wake up, weigh, and measure." For food-lovers, there's not much to wake up for, since each day's breakfast is one-half grapefruit and black coffee or tea. Lunches and dinners are equally satisfying.

But you can't expect much gourmet fare when "excess pounds are blitzed away" in just four short days. The "Wonder Diet" does not claim to be nutritionally perfect—as the author puts it: "It does not offer well-balanced, textbook-perfect nutrition...The balance of foods offered...is ideal for speedy weight loss, but it's not recommended for use over the long run."

The diet is void in two entire food categories. There are no dairy products and no grains and cereals. There are lots of warnings, admonitions to wait at least four weeks before repeating the diet and to "check with your doctor before starting the 4-Day Wonder Diet...and don't be surprised if your doctor doesn't love this diet."

Your doctor may not love it, but if it works as well as it claims to, your mirror will.

The F-Plus Diet

by Audrey Eyton. Crown Publishers; 278 pages; \$13.95.

The introduction begins: "Except for those who have recently returned from a two-year expedition into the South American interior... the F-Plan diet needs little further introduction to the American public."

Well, in case you're just back from Lake Titicaca, *The F-Plan Diet* was the book that made fiber famous. The stuff your mother used to call roughage, dietary fiber is present in unrefined cereal foods, fruits, and vegeta-



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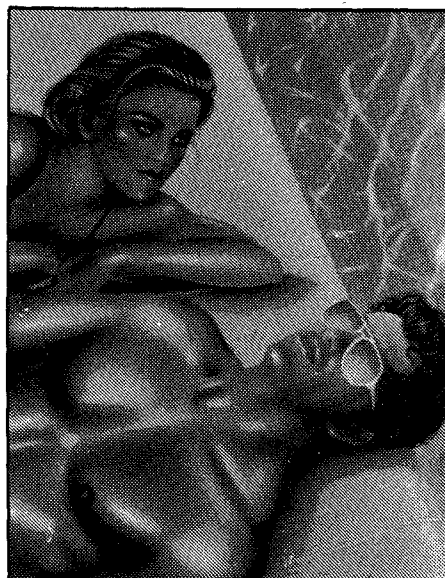
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bles. The F-Plan diet is high in fiber, therefore high in carbohydrates, and low in fats and refined sugar.

The *F-Plus Diet*, according to the jacket, is an even easier version of the earlier book. The author, co-founder of England's *Slimming* magazine, has devised a diet that suits wallets and taste buds, with inexpensive foods such as muffins, breads, potatoes, and beans—foods that many diets ban.

The diet is nutritionally balanced, since it incorporates a wide range of foods. Its emphasis on beans, whole grains, fruits, and vegetables is in line with current low-protein, high-carbohydrate nutritional thought. And it is easy to follow—there are eight different F-Plans: the basic "Simply F-Plan," one for people who work, for "Keen Cooks," for non-cooks, for freezer-owners, for snack-eaters, for children, even one which allows for up to two alcoholic drinks per day. There are over 150 different daily meal plans, at 1,000, 1,250, and 1,500 calories per day, and over 150 recipes. You can mix and match daily menus or diets, adjusting to suit your needs. For example, you can follow a 1,000-calorie "People Who Work" diet during the week, and a 1,500-calorie "Keen Cooks" on weekends.

Ms. Eyton's style is straightforward. The book is easy to read, and (excuse the pun) easy to digest. She meets criticism head on, such as her response to attacks on the diet's inclusion of packaged foods that contain sugar: "Well, yes, they do. And so do apples and pears and dates and grapes and lots of things made, not by Heinz...or Kellogg's, but by the Almighty. (It is always the policy of the author to turn for precedent to the very highest authority.)"

But the bulk of the book is recipes, meals, and menus. And it is these that have made fiber, a very old concept, into a very new trend.

One Month Lighter: The Lean Line Way to 30 Day Slimness

by Tony Marotta and Lolly Wurtzel, with Ruth Winter. Arbor House; 227 pages; \$15.95.

Lean Line is a diet your mother would love: well-balanced, moderate, sensible. It's also a diet that claims to take off a reasonable fifteen to twenty pounds in one month. But its message goes beyond that one month. "We have a weight-loss program, not a diet," its authors state. "A program connotes change, while a diet connotes sacrifice."

There are the now-obligatory analytical psychology lessons, behavior-modification techniques, and chapters on dealing with stress and devising your own program.

There are also over 150 recipes, lots of diet

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hints (eat with chopsticks, wear white gloves, use a pickle fork instead of a regular one), six basic food lists, and catchy acronyms like BASIC ID ("Behavior, Affect, Sensation, Imagery, Cognition, Interpersonal, Diet") and ESP ("Eating Sensibly Pays," "Enjoy Smaller Portions," "Eliminate Self-Pity," "Extra Self-Praise," and then, "Easily Shed Pounds") to help motivate you and cheer you on.

The book's tone is coffee-klatch chatty, with real-life stories like this one: "Cindy is another Lean Liner who became a new woman. She had let herself become fat and frowsy and boring. When she lost 30 pounds, she fixed her hair in a new style, bought new clothes, and for the first time in years became interested in sex. Unfortunately for her husband, not with him." Or this one: "Lillian Lawrence was so exact about sticking to her Lean Line Program when she traveled to Europe, she almost landed in a French prison. She took her nonfat dry milk with her, as the Lean Line Program suggests, but she divided it up into little plastic sandwich bags. Guess what it looked like to French customs officials?"

Even if you don't lose an ounce, it's worth the price of admission just to read the stories.

Thin Within

by Judy Wardell. Harmony Books; 272 pages; \$14.95.

Thin Within offers no calorie counts, no meal plans, no food-exchange lists, no lectures. What it does offer are self-revelatory exercises geared to lead the reader to the modified behavior of the much-envied thin person. Author Judy Wardell, a psychiatric nurse and counselor, believes that the key to weight control is psychological as well as physiological. If you learn to think and eat like thin people do, she says, you will become thin.

She was launched on her slender path after years of fighting her own weight battles, including a stint of living with a wired-shut jaw. But, like most dieters, whatever was lost managed to find its way home, until she started observing and analyzing the eating habits of thin friends. Applying her findings to her own life, she lost—or as the program says, "released"—38 pounds. And kept them off. According to a 1982 study done by a University of California at Berkeley doctoral candidate, over 60 percent of the graduates of the "Thin Within" weight-loss seminars that Ms. Wardell has run for the last ten years have maintained or increased the loss experienced during the program. The success rate of most diets is a sad 5 percent.

The book advises the overweight to throw away their scales, eat whatever they want, whenever they want. It also advises them to

eat only when sitting and points out that "sur-reptitious eating is fattening, but eating the same foods out in the open is not."

"The key to being Thin Within is to observe your behavior and correct it," Wardell says. "Listen to your body. If you eat only what it truly wants when it is hungry, you won't over-eat."

If what you want is to hang on to your chocolate truffles and fried potato skins, this is the book for you.

The Tokyo Diet

by Dr. Yoko Takahashi and Bruce Cassiday. William Morrow and Co.; 204 pages; \$11.95.

Even though its cover invites the reader to "lose weight the Japanese way," this is more than a weight-loss book. The smaller type notes, "Japanese cuisine's low fat, low cholesterol, and low sugar are also espoused by the U.S. government and the American Heart Association to reduce the risk of heart disease and cancer."

This emphasis on health, rather than weight loss, imbues the book with a greater purpose. Dr. Takahashi, a chef and dietician with a Ph.D. in nutritional biochemistry, points out that a 1980 U.S. government report on nutrition recommends a diet that, in its emphasis on more starch and fiber, and less fat, cholesterol, and sugar, is similar to the traditional Japanese diet. She advises us to think of food as the Japanese do—to live in harmony with nature by enjoying foods that are seasonal, varied, and as close to their natural states as possible, in portions about one-half the size of typical Western servings.

The Japanese, she explains, were restricted, by their island state, to a locally-produced diet. Consisting mainly of fish, shellfish, seaweed, poultry, vegetables, beans, fruits, and rice, this diet has created a people with greater longevity, lower cholesterol levels, and less cancer of the colon and breast (believed by some experts to be linked to a high-fat diet) than their Western counterparts. For example, in Japan only 20 people per 10,000 die of coronary-artery disease. In the U.S., that figure is 185.

The second part of the book, "Magic Light-weight Foods," includes chapter headings that read like a Chinese take-out menu: "Rice: The Honorable Food," "Vegetables: Buddha's Inspiration." Included in this section is a guide to various Japanese foods, and, in part three, "Sayonara to Fat," there are 47 recipes. The last chapter, "Lose Up to 15 Pounds in a Month," offers menus that combine American and Japanese dishes to make up an interesting, if eclectic day. For example, on day five, breakfast includes shred-

ded wheat with low-fat milk, while dinner includes daikon salad, beef teriyaki, and miso.

The menus are interesting and varied, the recipes fairly easy to follow, and the cover price beats the cost of a ticket to Tokyo.

The World's Most Convenient Diet

by Zoe Ann Komaransky, R.D., and Linda Lackney, R.D.; Turnbull & Willoughby; 191 pages; \$12.95.

Reading *The World's Most Convenient Diet* is like taking a trip down the supermarket aisle—past Aunt Jemima waffles, Oscar Mayer ham, Campbell's soups, Green Giant lasagna, Mrs. Paul's fish sticks, and Swanson frozen dinners. If those names activate your salivary glands, then this diet was designed for you, since it includes all those convenience products, and dozens more.

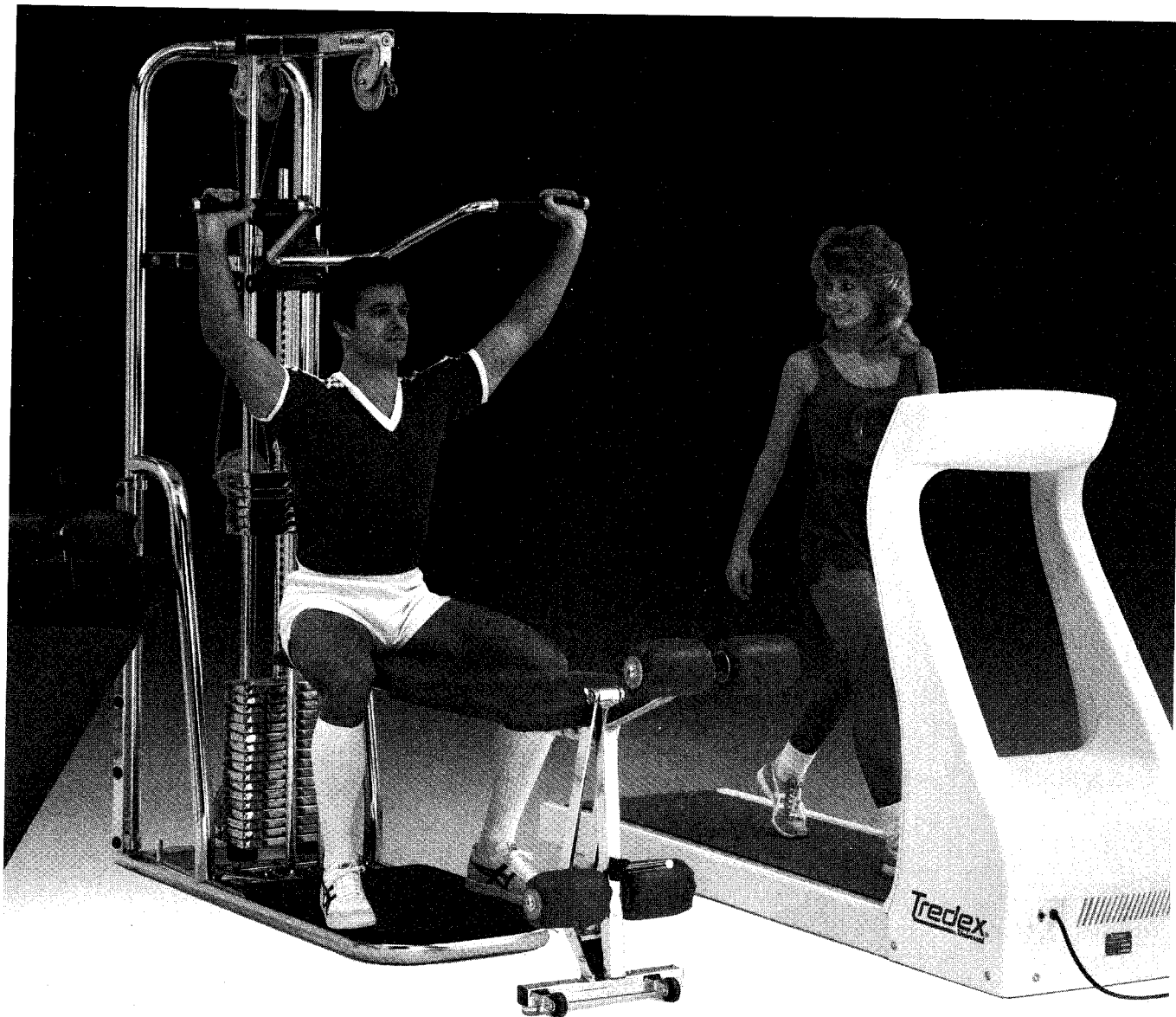
The authors, registered dietitians, have dedicated the book to their families and Clarence Birdseye, who introduced the first frozen foods. They claim to have devised a diet that is, "professionally designed to provide good nutrition without sacrificing taste," while offering the adherent a sensible three-to-five-pound loss the first week and an average two-pound weekly loss thereafter.

There are over 300 different meals, grouped to accommodate different lifestyles. For example, lunch includes "Fast Food Fare" (visits to Burger King, McDonald's, and Wendy's), "Simple Sandwiches" for brownbaggers, and "Hot and Hearty" for the homebound. And, in case you feel like falling off the wagon and actually whipping up a meal, this book accommodates the urge to "get out the cookbooks and dirty some pots and pans" with guidelines for non-convenience foods.

There's a chapter on nutrients and one on "Supermarket Savvy." "Taking You Through Thick to Thin" is the usual grab bag of self-analysis and behavioral modification, weight and height figures. And, of course, there's "Seven Techniques to Alter Your Eating Habits" (only eat while seated, chew slowly, set down your eating utensils between mouthfuls).

There's even a "Manufacturer's Index," an alphabetical listing, by company name, of the products used in the book. The authors explain, "This list can be used as a handy shopping guide for selecting menus that incorporate foods from your favorite companies." Like picking out a dishwasher.

If you prefer choosing your favorite "company" to choosing your favorite dish, and are pressed for time, interest, or cooking expertise, this could be the (very convenient) diet you're looking for. ●



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POWER PLAY

“...Fine recitals by exceptional pianists: Ponce, who remains an ‘unknown’ to the public, and the fabulous young Perahia...”

“NO GREAT TALENTS EVER GO TO waste,” one of my colleagues, an experienced music critic who perhaps should know better, confidently maintains. “All major composers or performers, if they have what it takes, will sooner or later be heard and appreciated. Hard work and good luck are vastly overrated.” Most musicians who daily face the harsh realities of pursuing a career in classical music would vehemently dispute the flabbergasting naïveté of that conviction. I suppose such notions are the inevitable by-product of years spent listening exclusively to the cream of the crop—Heifetz, Horowitz, Sutherland, Pavarotti, and such, although even those high-powered celebrities worked hard, trusted to luck, and attracted fame by doing more than merely crooking a finger at it.

The fact of the matter is that while numerous big talents are rightly recognized, many more slip unnoticed between the cracks. Sometimes the reasons are hard to understand, and two recent piano recitals left me puzzling over the fickle ways of fate. One event was a sold-out concert given by **Murray Perahia** in Carnegie Hall. This was Perahia’s much publicized debut in that august auditorium, the local musical establishment’s final anointment of a tremendously gifted young musician who has now attained, and justifiably so, the top of his profession. The second recital, two evenings earlier in Alice Tully Hall, was given by **Walter Ponce**, also an exceptionally talented pianist but one scarcely known to the general public, even though he is no stranger to New York’s concert stages. Not surprisingly, Tully Hall was barely half full for Ponce’s recital, and most of the musical press was absent. Sparse as it was, the audience still contained many distinguished musicians who know this pianist’s worth and were eager to hear him play—Murray Perahia, for one. Both concerts were equally rewarding musical events, and both pianists function on a comparably high artistic level. Why, then, is one musician famous and the other virtually ignored?

If I had the answer to that question, I would long ago have patented a never-fail formula for success in classical music and retired a millionaire. The chemical ingredients that result in attention for one musician and a cold shoulder for an-

other are various, usually unpredictable, and—even an honest press agent will admit—finally inexplicable. Walter Ponce has given numerous concerts here and in other parts of the country since receiving his doctorate from Juilliard over ten years ago. His playing invariably generates glowing reviews that always seem to lead off by asking the same question: Where has such an extraordinary pianist

with such balanced precision and unforced eloquence, creating a beautifully proportioned musical context that allows the composer to speak naturally and spontaneously in his own voice. Ironically, a pianist like Ponce, who serves the composer so scrupulously and selflessly, will always have a tough battle impressing a “general” audience. That amorphous body responds instantly only to musicians with more tangibly idiosyncratic and sharply contoured interpretative personalities, even if this results in distorted performances that go directly against the grain of the music.

I am not suggesting for a moment that Perahia is such a pianist. It does seem to me, though, that right from the beginning of his career, he instinctively knew what he wanted to accomplish as a musician, and he communicated a secure sense of



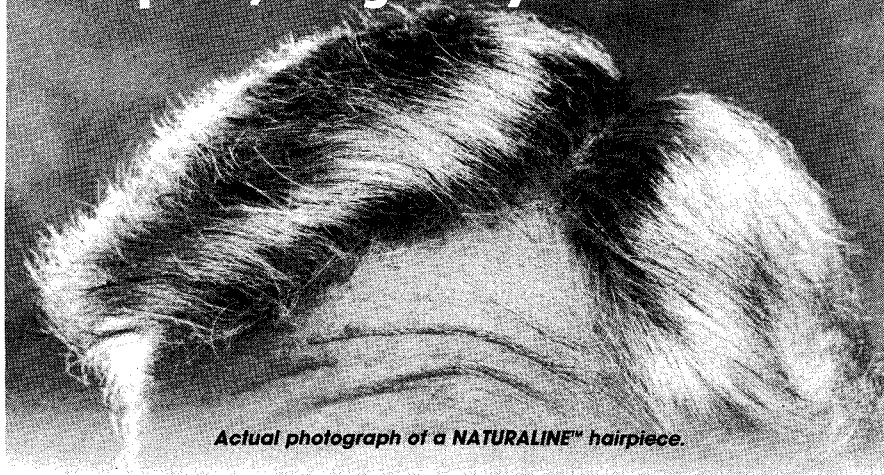
Artistic security: Murray Perahia knows what he wants.

been hiding? Consistent critical approval and the high esteem of his peers are all very well, but Ponce’s career has so far obstinately refused to gather momentum. Never having heard him in person before, I was skeptical and attended his recital only after several trustworthy friends in the business had urged me not to miss him. You will not regret it, they said, because this pianist is definitely special. They were right.

Ponce’s program focused on four composers and four contrasting aspects of the Romantic repertory: Beethoven’s Sonata in D (Op. 28), Schumann’s C Major Fantasy, Scriabin’s Sonata No. 5 prefaced by three of the composer’s shorter pieces, and Liszt’s *Sonetto 104 del Pe-*

trarca and “Mephisto” Waltz. From most any point of view, these were exciting, deeply satisfying performances. Considered as an exercise in pure keyboard technique, Ponce’s playing could hardly have shown more discipline, muscular control, or imaginative use of the piano’s expressive resources. Better still is his ability to define and articulate each score with such balanced precision and un-

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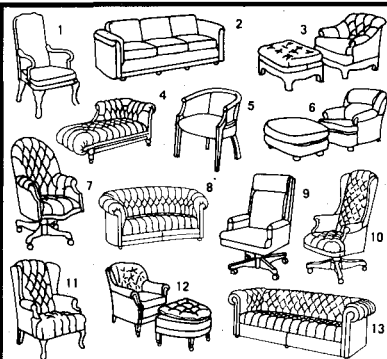
urally appealing waiflike vulnerability on and off the concert platform has also contributed in no small way to the public's pleasing perception of a very clearly defined classical-music personality who also happens to be a fabulous pianist.

To say that Perahia's first appearance in Carnegie Hall was a resounding success would be only stating the obvious. He played exactly the sort of program one would expect from him at this stage—not a criticism, but an acknowledgement of the innate self-awareness that has always governed the preferences of an unusually thoughtful musician. The evening was framed by the familiar names of Mendelssohn (the F-sharp minor Fantasy) and Chopin (the B minor Sonata), with Beethoven's *Appassionata* Sonata and Bartók's Suite for Piano (Op. 14) providing the spice in between. What made the concert particularly memorable, especially for those who have followed Perahia closely over the years, was his choice of four scores that seethe with so much high-voltage intensity. Yes, there were ample opportunities to savor the lyrical, elegantly phrased statements that have become this pianist's trademark, but the recital as a whole was even more remarkable for its dynamic propulsion, emotional breadth, and worldly wisdom—sure signs that an exceptional musical talent continues to mature, test itself, and take on new challenges.

Few musicians have kind words for the classical-record industry and its often whimsical treatment of artists, but Perahia, it seems to me, has been singularly blessed in his longtime relationship with CBS. The label has consistently been a positive and supportive force in building, encouraging, and promoting this important pianist's career right from the moment it began to take off (could the same be done for Ponce, I wonder?). Anyone who wishes to trace Perahia's development should begin with his debut disc on CBS, ravishing performances of Schumann's *Fantasiestücke* and *Dauidsündertänze* (M 32299) that bowled me over when I first heard them a dozen years ago. Since then, there has been an extensive series of treasurable Schumann, Mendelssohn, and Chopin recordings as well as the complete Mozart piano concertos with Perahia conducting the English Chamber Orchestra from the keyboard. The Mozart project is perhaps Perahia's most imposing achievement to date, an important artistic statement by a brilliant pianist and an invaluable contribution to the recorded literature.

THANKS TO THE CELEBRATIONS surrounding the 300th birthday of Handel this season, two of the composer's operas turned up in New York on the same day last week. Since such a miracle is unlikely ever to be passed again, I eagerly dashed off to hear both: a production of

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Seise at Juilliard in the afternoon and a concert performance of *Alessandro* that evening in Carnegie Hall. Juilliard did a splendid job with Seise, an unusual opera for Handel in that the characters are presented in a light, almost farcical manner, although their emotions are expressed in very real and often deeply serious terms. At times, Xerxes and the rest of his court remind me of the wonderful three-dimensional people who move through Mozart's mature operas, half laughing and half crying. This gorgeous production was designed by Kenneth Foy as if he were inviting the audience to peer into a colorful, delicately fashioned Persian jewel box in which each character, richly costumed by Claudia S. Anderson, appeared as a precious gem. The cast was made up of six Juilliard students, who sang skillfully and moved gracefully, always in rapport with Albert Fuller's stylish musical direction and Norman Ayrton's elegant staging.

Carnegie Hall's Handel opera festival has been one of the major glories of the season—*Semele* could not possibly be better sung and played than it was in March on the composer's actual birthday, especially since Kathleen Battle indicated that she was precisely the soprano Handel had in mind when he conceived such enchanting music for the title role. Unfortunately, the composer's luck ran out with *Alessandro*, an uncut performance so intolerable that I could bear to hear no more after suffering through the first three hours. Handel consciously intended this opera to be a vehicle for three sensational singers, and it would be foolhardy to perform the work without artists fully equipped to deal with the score's severe challenges. The inane triangular plot, which centers on Alexander the Great's fictitious dalliance with two jealous ladies, hardly gave the composer much dramatic scope, but the musical fireworks never stop for a moment.

At the world premiere in London in 1726, the great castrato Senesino sang Alexander, and the rivals for his attentions were Francesca Cuzzoni and Faustina Bordoni, two celebrated divas who apparently loathed each other—definitely the Callas and Tebaldi of their day. No wonder Handel was anxious to make as much musical capital as possible off this spectacular cast; the plot and the rest of the characters would simply have to take care of themselves. At the Carnegie Hall performance, limply conducted by Stephen Simon, the stunning virtuoso potential and expressive power of these juicy roles could barely be discerned through the deadly-efficient singing of Janice Taylor, Ashley Putnam, and Gianna Rolandi, who flounced about pathetically, pretending to be imperious prima donnas. Handel would be better off ignored wholly than so misrepresented.

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SUNDAY, BLOODY SUNDAY

"...The Mother's Day specials offer rape, murder, and vicious gossip. Can't we celebrate some mother besides Medea?..."



Meow mix: Elizabeth Taylor and Jane Alexander in *Malice in Wonderland*.

ON MOTHER'S DAY, MAY 12, ALL THREE networks will be beside themselves from 9 to 11 P.M., trying to block each other's busters. This is because Mother's Day is right in the middle of one of those Nielsen ratings "sweeps" by which the children of the networks—their local affiliate stations—determine how much money they can charge the advertising agencies per commercial minute next season. Good-bye, reruns; hello, "specials."

On CBS, Elizabeth Taylor says to Jane Alexander, "I've had a gutful of you, you smarmy little sneak." Jane Alexander says to Elizabeth Taylor, "The only thing that would lift your face is an elevator." Elizabeth Taylor is supposed to be Louella Parsons, and Jane Alexander is supposed to be Hedda Hopper, and we are watching *Malice in Wonderland*, a fanciful account of the hate-hate relationship between the two tiny-minded gossip columnists who terrorized "Lollywood" in the 1940s and 1950s.

Elizabeth Taylor, having renounced ethyl alcohol and at least 45 pounds of baby fat, looks wonderful, although not at all like Louella Parsons, who looked like a cauliflower. Jane Alexander looks wonderful, too, even if she reminds us more of Faye Dunaway than of Hedda Hopper, who was your basic rutabaga.

Everybody seems to be having fun, especially Richard Dysart as Louis B. Mayer, who camps up a sort of *Porky* storm: "Think of me as a father. I want to rule by love, not by fear," he slavers.

I had fun, too, until I thought about it. Taylor manages perfectly to capture Parsons's snobby-prissy-smutty radio voice, and when she says, "If you can't take this seriously, I'm leaving," I stayed. Alexander proves herself an accomplished comedienne, after so many roles as a wounded finch. (To L. B. Mayer, she flounces: "Take a good look, Louie. That's prime-grade rump roast, and nobody owns it but me.") If the climactic scene—a food fight at Romanoff's, a sort of SALT talk with martinis and bile, after which the two decide to remain "best enemies"—flattens more than it fizzes, at least there's a fine, ferocious baring of teeth and nails and egos.

However: Louella Parsons and Hedda Hopper were ugly, sexless people who used the power of the press and the airwaves to frighten and punish anybody in movieland who might have been adulterous or homosexual or left of center politically or who just refused to lick their high heels. (Louella, a Hearst columnist, promoted Mussolini almost as much as she promoted Marion Davies, a

Hearst mistress. Hedda thought John Wayne was a "pinko." Say it isn't so, Duke.) *Malice in Wonderland* knows this—reference is made, although attention isn't paid—but chooses to emphasize instead a kind of revisionism I'd hate to think is feminist.

The literary conceit of the TV movie is that Hollywood producers, wanting newspaper flacks, invented Louella and Hedda; that Louella and Hedda, spunky enough to spook a Mary Tyler Moore, turned on these caveman exploiters and snarled some independent journalism; that these two independent journalists and competitors agreed, after speaking at Romanoff's some bitterness worthy of the Chinese Cultural Revolution, to pretend to feud in order to confound their enemies. Sisterhood is powerful.

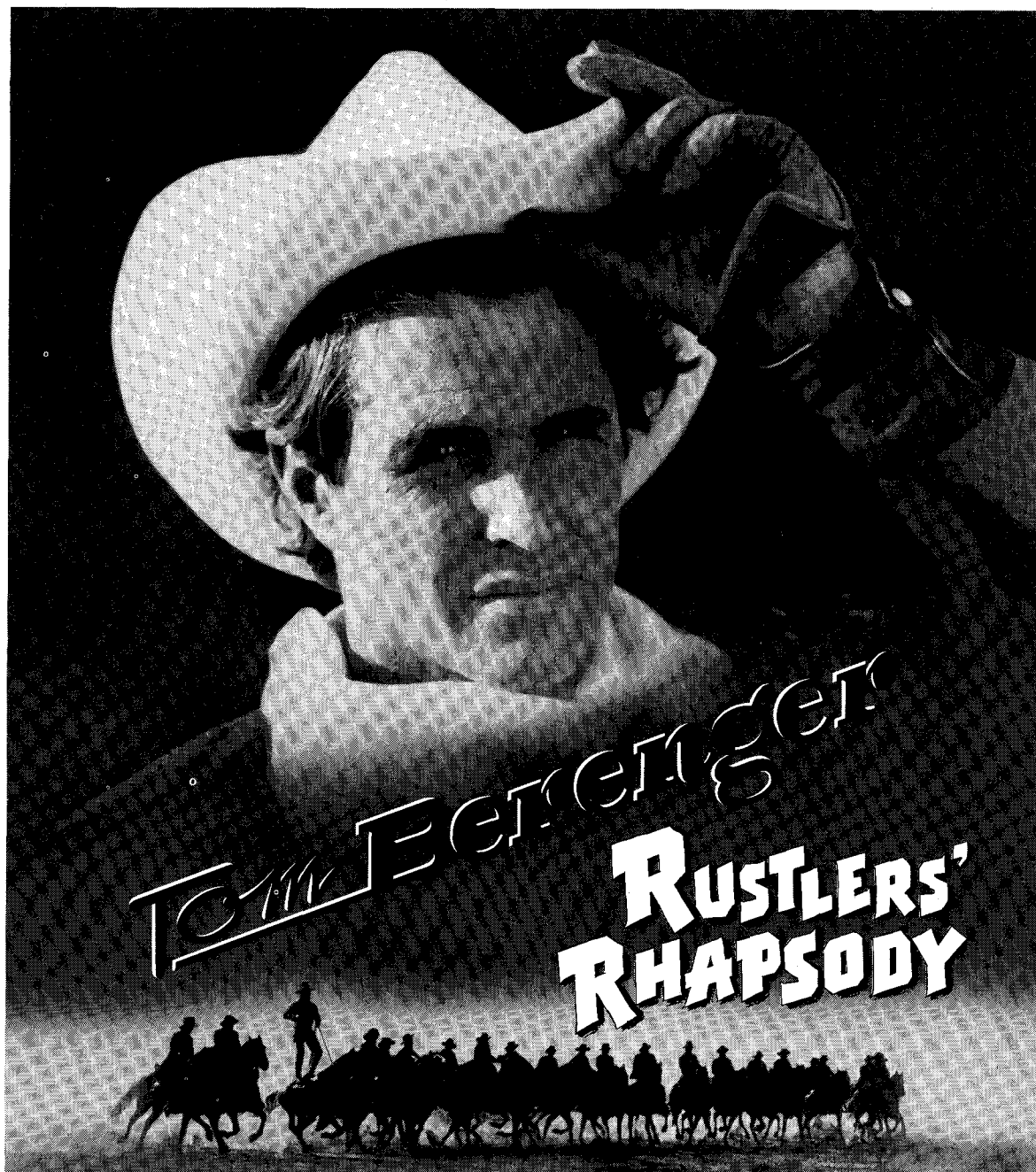
I see a different dialectic, in which thesis, antithesis, and synthesis are all trash, and two sexy actresses are hired to lie to us about it, like an advertising agency.

IF NOT ELIZABETH TAYLOR ON CBS, WHY not Alfred Hitchcock on NBC? *Alfred Hitchcock Presents* is an odd remake, or "update," of four episodes from the old TV show that lapsed in 1965. Although Hitchcock himself has also lapsed, he reappears on film between each of these episodes, doing his vaudeville turn, making the usual fun of the usual commercial messages, loving himself almost as much as Alistair Cooke or Ronald Reagan.

Meanwhile, new actors and new directors apply themselves to the same golden-oldie stories. A traveling salesman faces a lynch mob because a girl has been murdered and at least two identities have been mistaken. A six-year-old, female, wants to play war games with the little boys, but she has a real gun with real bullets. Nurses are strangled, preferably in an old house during a thunderstorm, by the usual transvestite.

One of the nice things about Hitchcock was his horror-relish. More often than not, evil prevailed, or at least it got most of the interesting footage. This relish, of course, flies in the face of modern wisdom: There is no evil; there is only therapy. And the remakers and updaters have been true to the relish. They add some technicolored blood, some video games, a Silicon Valley joke, and the Green Berets just to prove they weren't

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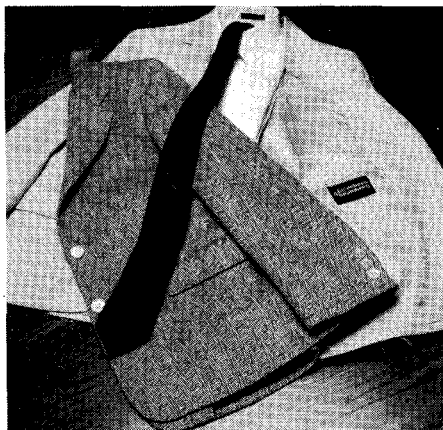
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taking a nap during Vietnam or Bitburg, but otherwise they seek and achieve the Hitchcock thrill, and they seem to hate children as much as he did.

Besides, we get Tippi Hedren and Kim Novak in one of the remade episodes, and Ned Beatty in another, and Ned Beatty can do anything better than any other actor, except Harry Reems. And the nurse stranglings are terrific except on Mother's Day.

IF NOT HITCHCOCK ON NBC, WHY NOT Cheryl Ladd on ABC? *A Death in California* will last longer than Mother's Day—there will be two more hours on Monday, same time, same place—although Cheryl is very much the mother who worries about her children even as her fiancé is murdered by Sam Elliott, and Cheryl herself is raped, also by Sam Elliott, and her stepfather, Fritz Weaver, feels bad, and her mother, Alexis Smith, spends all four hours asking the director, Delbert (*Desire Under the Elms*) Mann, to let her prove that she's worth more than fifteen hyperventilating minutes.

Alexis Smith is wasted on *A Death in California*; she has always been worth more than fifteen minutes. Fritz Weaver is also wasted, although he gets a minute to prove that he loves his stepdaughter. Cheryl Ladd and Sam Elliott are not, however, wasted, and neither is Delbert Mann. *A Death in California*, based on Joan Barthel's first-rate book about the killer and rapist who managed to make one of his victims love him, frightens in a way that Hitchcock (at least on television) couldn't imagine.

Ladd to me has never been anything else than another pretty TV face. She plays, and harrows, a Beverly Hills pretty face who wants to mean something to somebody and ends up being used, as perhaps she has always been used, mistaking her use for meaning. Elliott, looking like Tom Selleck, sounding like Johnny Cash, is the creep who uses her, and I believe his monster-charm, his seduction of her needy mind, even as I want him to die. *A Death in California* is about dependency after violence; emotional slavery; terror that doesn't know what to do with its mood swings except give in, acquiesce, and call the acquiescence love, panting or lusting after hurt because between whips there's an occasional caress.

I have several complaints about the movie, but I'll save them. "Go on home, make fudge, enjoy," says the obnoxious prosecuting attorney. And then Ladd says, "Nothing is over. It's like an unfinished conversation." It is, though, a conversation with all that is most vulnerable in us. I am astonished that network television has undressed the issues so scrupulously, and sad that it does so on a day when we should be celebrating another sort of mother, not Medea.

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Invert onto wire rack. Bake remaining layer. Cook completely. Prepare cream filling. Place 1 layer on a serving plate. Pipe or spread 1/2 in. edge of cream filling about half an inch thick around cake layer. Spread half the cherry filling in the center. Top with second layer. Spread with half of the remaining cream filling.
Top with third layer. Spoon the remaining cream filling onto top of cake, leaving a 1-in. ridge.
Prepare chocolate whipped cream frosting. Frost sides of cake with chocolate whipped cream. Pipe top edge of cake with remaining Cream Filling. Chill completely. Store in refrigerator until serving time. Makes 16 servings.

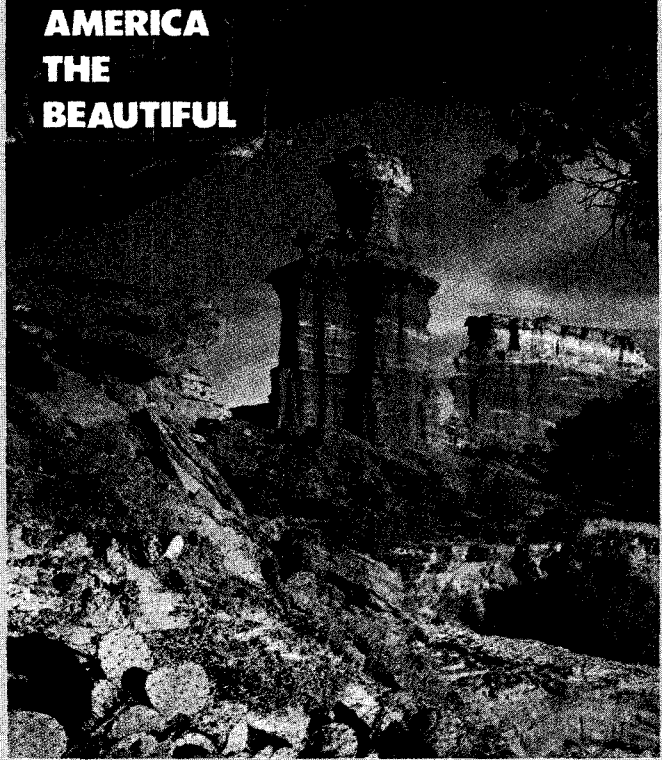


A pair of extra special Valentine treats. The chocolate cherry torte is a three-layer, delectable dessert made in a heart-shaped pan. Cherries add the appropriate color. Another flavorful choice is chocolate kiss mousses.

Chocolate kiss mousses

1/2 cup marshmallows
1/2 cup milk
1/2 cup Keweenaw or 1/2 cup almond extract
1/2 cup red food color
1/2 cup chocolate kisses, unwrapped
1 cup heavy cream
4 milk chocolate kisses for garnish
Combine marshmallows and milk in a small saucepan. Stir constantly over low heat until marshmallows are melted and mixture is smooth. Remove from heat. Pour 1/2 cup marshmallow mixture into medium bowl. Blend in Keweenaw or almond extract and food color. Set aside. Add 3/4 milk chocolate kisses to the remaining marshmallow mixture. Return to low heat and stir until the kisses are melted. Remove from heat. Cool to room temperature.
Whip cream until it's stiff. Fold 1 cup into the chocolate mixture. Gradually fold the remainder into the almond mixture.
Fill parfait glasses about 3/4 full with chocolate mixture. Top with almond cream. Chill for 1 to 4 hours or until set. Garnish with a kiss. Makes 6 servings.

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A beautiful 1860s-deep canyon in the park is the backdrop for Paul Green's musical-historical drama called "Texas," which is staged nightly from the middle of June through August.
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DI'S SKI-SLOPE TANTRUMS START AN AVALANCHE OF CRITICISM



Diana and Charles set out for a day on the slopes, when the hot-tempered princess threw a tantrum and slipped away from photographers. She made her brief appearance in the same scarlet suit she had worn in a previous session with the paparazzi, a trick they say she uses to make any new pictures old hat.

PRINCESS DI did another prima donna act on her recent ski trip — and this latest bout of bad temper may have ended her reign as the world's favorite princess.

With husband Charles, Diana had agreed to a photo session against the snowy backdrop of the tiny Alpine state of Liechtenstein. But after just four minutes on the slopes, she stomped off to her car, leaving her bewildered prince behind.

"It's time the world realized what a wild, self-centered girl she really is," said an English photographer who was snarling from DI's snub.

Standing at the bottom of the ski lift on High Ridge Mountain, Charles looked around anxiously for his wife. "Where has she gone?" he asked police and reporters. When told that his princess had vanished, Charles grunted: "I really get it in the neck now. I thought we were all going up again."

Royal aides said the princess had not expected such a big crowd of photographers. More than 50 arrived from all parts of Europe, and Diana was furious when they managed to take a tumble as she set off for the top of the mountain.

The photographer said: "We all felt so sorry for Prince Charles because he was so embarrassed by his wife's lousy behavior. DI does this so often."

Photographers also complained that Diana wore the same scarlet ski suit she had sported on a previous outing.

"She does this to prevent us from getting different fashion shots," one of them said. "She has several different ski outfits but wears the same one at each photo session just to annoy us."

One photographer said she frustrates them in England too. "She jumps straight out of her limo and dashes into a building without stopping to turn and wave to the crowds who have waited for hours in the cold to see her," he explained.

"She thinks she is pulling off a pretty smart trick. What she doesn't realize is without good pictures, the world's for magazines and newspapers won't continue to splash her all over their front pages. We all know she adores the publicity she gets. But it will all stop dead unless she starts to cooperate."

Since her marriage in 1981, DI has had frequent clashes with the hordes of reporters and photographers who pursue her. And at first the queen's subjects — and her queen herself —



sympathized. Queen Elizabeth even called a meeting of British editors to request more privacy for the newest princess, and the journalists agreed to back off. But when Diana continued to throw tantrums, they wrote headlines about that.

In January 1983, Charles took his wife on her first ski trip to Valais, Liechtenstein. Tourists and members of the press were stunned when the princess threw a tantrum in the town's main street and had a public fight with her husband.

This year, DI had at first refused to accompany Charles on the slopes. She loathed cold weather and demanded they take a break in a warmer spot. But the prince put his foot down and announced that if she wouldn't go, he would go alone. So they cut their 10-day plan to a long weekend.

DI plans to snub herself in March on her favorite Caribbean island, Eleuthera, in the Bahamas. As Europe shivered in the bitter winter blizzard in several years, the privileged princess was overheard saying: "I hate it here and I just can't wait to get to the Bahamas." Such remarks appear to have chilled some British subjects who can't afford even one short winter break.

— JUDY WADE

LOOK TERRIFIC — WITHOUT MAKING STARS' MISTAKES

Hollywood's Mr. Blackwell gives tips
to beat his famous worst dressed list

Barbra Streisand's "electrocuted" hair should be cut.

HOLLYWOOD designer Mr. Blackwell has told how any woman can avoid the fatal fashion flaws that regularly land tip center on his Worst Dressed List. Says Blackwell: "The problem with today's stars is they have not created a suitable look that enhances and makes a woman feel and look more beautiful. The worst-dressed list is a reflection of what not to do."

"Many women in their late 20s at least, try to recapture their youth by creating a new image. My advice is: Look in your mirror. It's your greatest critic. Your instinct will tell you whether what you're wearing is good for you or not."

● Look at your companion's face when you walk into the room. His reaction will tell you how you look.

● Ignore the dictates of the fashion industry. Don't be intimidated.

● Keep an open mind. Don't be afraid to try a color or a style.

● Don't lose your femininity.

● Don't jump at just anything that fashion is dictating at the moment.

Reading the worst-dressed list this year is CHER, who says Blackwell, "lost like a 'plucked' omelette who has set femininity back 20 years!"

Here's his assessment of her: "short-limbed — play those off on the coming — and how you can keep from making the same mistakes."

"Cher began as the most upstart, feminine, exciting and dramatic woman TV ever created," says Blackwell. "When Bob Mackey did her clothes she was without question, the queen of queens on TV. But Cher has now deliberately dated and dated the look of a pretty woman. By going punk, Cher has not become young, instead she's set herself back 20 years. A woman shouldn't lose her feminin-



Mr. Blackwell says Pat Duff, too, makes a mistake with the draped look — it emphasizes hips. Pamela Bellwood, above, tends to choose outfits that over-proportion with her face, needs taming. Cyndi Lauper should simplify. A one-color, knee-length gown would be just right, he says.

Going punk hasn't made Cher look any younger.

hair is too long and her face gets square and, forgive the phrase, horsey."

Blackwell's suggestions to Davis: "Cut your hair; get a proper bra, then go super-californian. And stay away from Marilyn Monroe jewelry."

Rocker CYNDI LAUPER is like the "aftermath of the San Francisco earthquake," says Blackwell.

"She should simplify. I would go to a one-color, long-sleeved dress to the floor. I would build up that fabulous face and simplify her hair. When she walks on that stage it should be like an electric light hits her, not like we have looked at the devastation of Tara."

BARBRA STREISAND has "The Al Capone look with electrocuted hair," says Blackwell. "She's a cartoon of anything feminine. She now rejects makeup and wears men's clothing 90 percent of the time."

"She should get undressed, stand in front of the mirror and discover she's a woman. She should cut her hair; she has to master the art of makeup and wear as much as possible to look as though she's wearing none. That's the Streisand I would like to see — in a dress or a neat pair of slacks, a soft blouse. She is a movie star who should set an image."

DYLANA'S PAMELA BELLWOOD is "The living end of the endangered species," says Blackwell. "That jewelry until she wears makes her look as though she just stepped out of Cats. But her biggest problem is she wears clothes that are overdone for her small frame. Also, her hair is out of proportion, it's too long and straggly for her face."

For a woman of Bellwood's minuscule, Blackwell suggests: "Don't overwhelm yourself with a pattern print or color."

— she should have that soft, graceful Crawford in Dancing Feet, but the lady does not have the greatest legs in the world."

"The secret to favor one-shoulder dresses, which makes one arm look like an eagle's and with a drape which overexaggerates her hips. Her

This would be fine if she were Joan Crawford in Dancing Feet, but the lady does not have the greatest legs in the world."

"The secret to favor one-shoulder dresses, which makes one arm look like an eagle's and with a drape which overexaggerates her hips. Her

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COMBAT ZONE

“...There is a right way and a wrong way to insert art in public spaces; the Battery Park people have done everything right...”

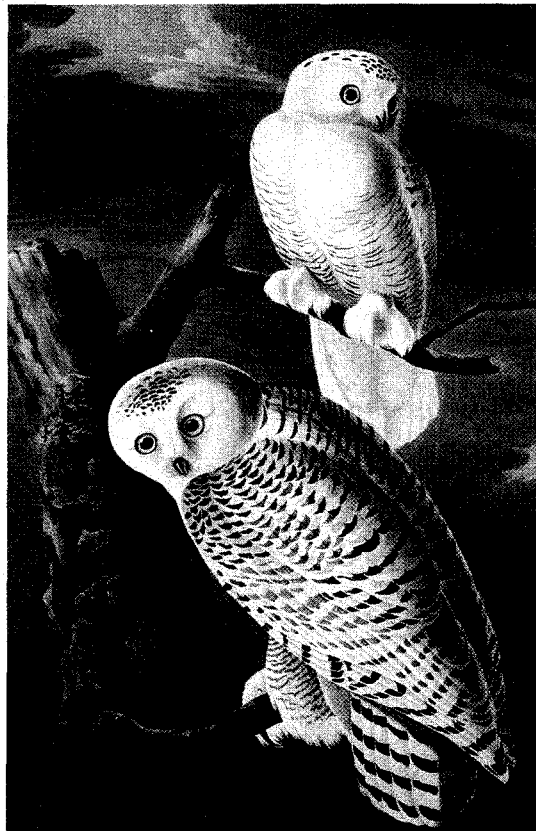
WITH MOST OF THE ART WORLD SERVING as a tragic chorus, the Furies have pursued **Richard Serra**, an Oedipus who doesn't understand who plucked his eyes out. Serra's *Tilted Arc*, a sweep of Cor-ten steel slicing through Federal Plaza, has raised the wrath of the multitudes. I meant to stay out of the fight (Serra has plenty of defenders, and I couldn't summon wild enthusiasm about *Tilted Arc*), but the case provides too strong a contrast with the plans for four public sculptures just released by the **Battery Park City Authority**. There is a right way and a wrong way to insert art in public places, and Battery Park's fine-arts committee has done everything right. That doesn't mean Serra's wrong, merely that he's tragic in the classic Greek manner—a victim of contradictions he couldn't see even as they destroyed him.

The general dimensions of Serra's plight will be familiar even if you missed the particulars on the evening news. Americans loathe what they can't understand. The General Services Administration, the federal agency that commissioned *Tilted Arc* in 1981, was besieged by office workers complaining that they couldn't walk through the plaza. A petition was circulated to “prove” the work was ugly. (Americans also think that aesthetics is subject to a democratic vote.) The regional GSA director held hearings and recommended removing the sculpture. The matter is now in the hands of the GSA's acting administrator in Washington, Dwight Ink, and an answer is expected imminently. If the decision supports the regional GSA, Serra and his lawyer, Gustave Harrow, plan to sue for breach of contract.

The outraged office workers may not know it, but a twenty-year tradition has shaped artists' excursions onto the landscape. In the 1960s, the worst sin was to set up pigeon-spattered monuments in urban plazas; artists with revolutionary proclivities preferred to escape to the pristine natural world, where any human action had the force of cataclysmal destiny. Artists *chose* their sites, most often in the desert, where not even the cowboys batted an eye at mile-long lines etched on wasteland, or notches bulldozed into the sides of mesas, as long as the artists held title. But private ownership was impossibly expensive and unbearably lonely. In a

neck-wrenching about-face, site artists a little over a decade ago began to accept public commissions for public places.

Even so, the choice of site remains the most essential decision an environmental artist can make, since the work must attune itself to its surround-



Perfect: Audubon owls at the Historical Society.

ings. The Battery Park City Authority and its fine-arts committee, a group of professionals in the field, recognized this essential condition. As a result, they allowed artists to work closely with the architects in designing the esplanades and public areas of the park. For site artists in a city as visually dense as New York, this approach permitted the weeding out of the kind of clutter that can overwhelm a quiet act of contemplation. But the notion is also gaining currency around the country as a natural brake on the hubris of architects. (Without such a brake, Robert Venturi may succeed in lining Westway's park with rows of apples on plinths, a bad joke if it is a joke, and a worse joke if it's not.)

New York City may be late to notice, but artists familiar with working on the landscape have much to offer the cause of environmental design. New Jersey's Hackensack Meadowlands Development Commission has proposed to Nancy Holt, one of the original site artists, that she convert a recently closed methane-spouting landfill into an artwork. Holt may vent the methane through pipes into flares that can be seen from cars, from airplanes, even from Manhattan skyscrapers.

Most artists in Battery Park City's program are not site artists but traditional sculptors. Even so, their proposals show a sympathetic response to circumstances. Nancy Graves's largest outdoor commission, a spectacular, gaudy, many-tentacled sculpture seemingly assembled out of the Museum of Natural History's boneyards, will be placed in a concrete plaza at the end of a cul-de-sac, where its fierce, bright arms will be silhouetted against sky and water. Richard Artschwager, an artist of chameleon-like reticence, has strewn oversize tables and lounge chairs around a triangular “waiting area.” The colonnaded rectangle designed by Ned Smyth appears to be a congenial, faintly exotic place to sit; it's got the air of an unroofed

Egyptian temple, open and sunny.

These proposals are clearly going to enhance the visual life of the city, with no psychic cost to anybody. (Even the architects claim to have enjoyed the experience.) But the case of Mary Miss proves that a true site artist can survive and triumph, though in delicate balance, in an urban setting. Miss has had the good grace never to simply stick a piece of sculpture in a plaza somewhere. Deference and respect for the privacy of sensual experience have characterized her outdoor installations from the start. Her proposal for Battery Park City, which was developed in cooperation with architect Stanton Eckstut, is, to my memory, the most environmentally sensitive major

“...Audubon's special niche in the hearts of artists and naturalists has been preserved for another generation...”

sculptural enterprise that New York City has been offered. In a small rectangular cove next to the proposed Holocaust Museum, Miss has lined the junction of water and shore with walkways, look-outs, a semi-circular pier, and a cutout “island” that bobs with the tides and carries a load of shrubbery. Pilings will be absorbed or relinquished by the rising and falling Hudson. A progression of seasons and rhythms will nudge the attention of anyone who frequents the place. The art snuggles against the shoreline and points beyond itself to the world.

The Battery Park City project represents the gentrification of site art—it's been successfully, even brilliantly, tamed, its sting removed. You can sometimes miss the good old days when artists were fierce individualists wrestling the wilderness to its knees, like Dan'l Boone with the bear; the “otherness” of art out on the American desert touched some mythic nerve. But times have changed. The two traditions—the gentrified and the wild—can't be mixed.

If they are, you get a crisis like Richard Serra's, in which a lone-wolf, bullheaded, first-generation minimalist tries single-

handedly to set a sculpture into a well-trafficked urban zone “owned” in many ways by many people. Serra, conditioned by minimalist doctrine to think of Federal Plaza as a bare canvas for his art, never dreamed he might have to be accommodating. The realization is crucifying him.

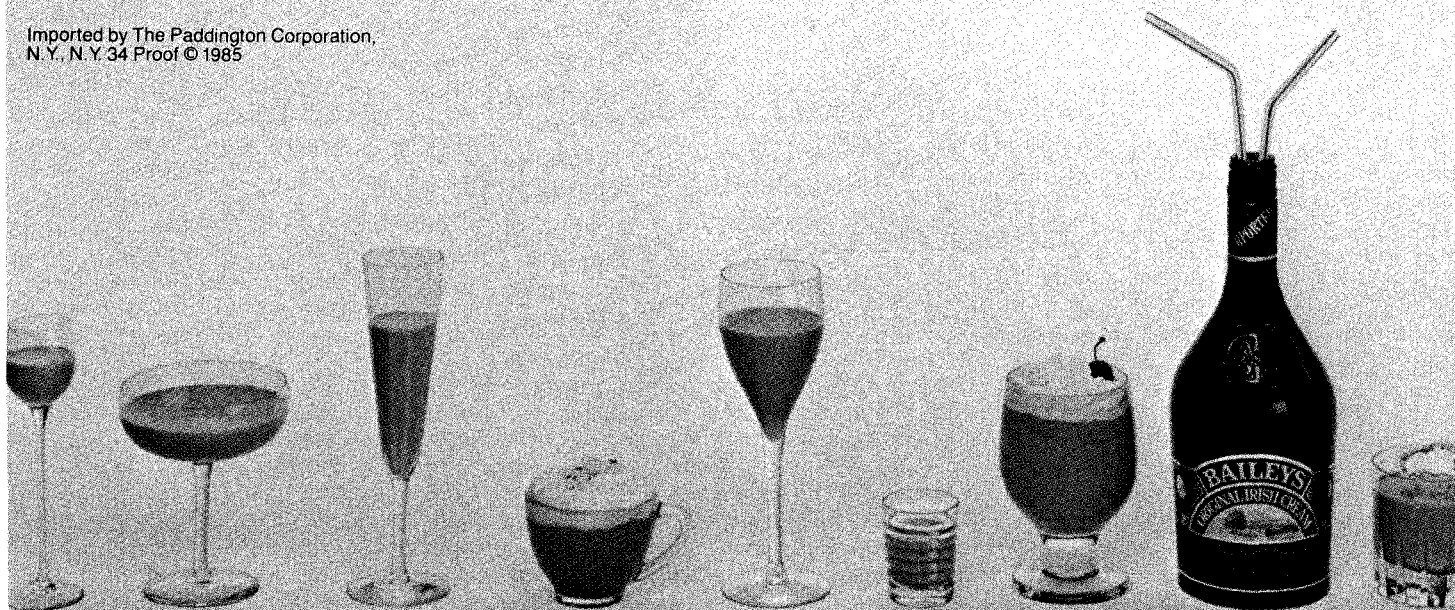
You can sympathize with the artist's anguish—to move the piece would indeed destroy it—but you can also see his error. Site artists *must* be sensitive to the choice of a site. Minimalism's reductionism fails to consider that Federal Plaza is barren and ugly and full of disgruntled people; the quip making the rounds in the art world suggests that the GSA solve the dilemma by knocking down the plaza and the brutal architecture that surrounds it. *Tilted Arc*, in response to its site, is monumental and harsh. Serra did much better with *Rotary Arc*, an almost identical tensile sweep of steel poised gracefully in the traffic rotary at the Manhattan exit to the Holland Tunnel, where its tonnage appears to pivot like a ballerina as you circle it in a car.

To my mind, Serra should admit his mistake and keep his sculpture where it is; even flawed work should not be aban-

doned to the vigilantes. And the office workers should ask themselves whether they aren't merely using Serra as a scapegoat for broader and less vulnerable sources of disaffection. But the lessons of this case must be heeded in the future: As the site goes, so goes the artist.

John James Audubon WAS BORN IN 1785 in Haiti, the illegitimate son of a French naval lieutenant and a Creole woman. His father took him back to France, then sent him to the young American nation to escape the Napoleonic wars. The watercolors for which he is famous were done as he stalked the wilderness, shooting and wiring up his subjects while fighting off poverty with his other hand. The New-York Historical Society, which owns all but two of the watercolors from which *Birds of America* was engraved, is in a perfect position to celebrate his birthday, which it has done simultaneously with the Museum of Natural History next door. Audubon's special niche in the hearts of artists and naturalists is thereby preserved for another generation. (170 Central Park West, at 77th Street; through September 15.)

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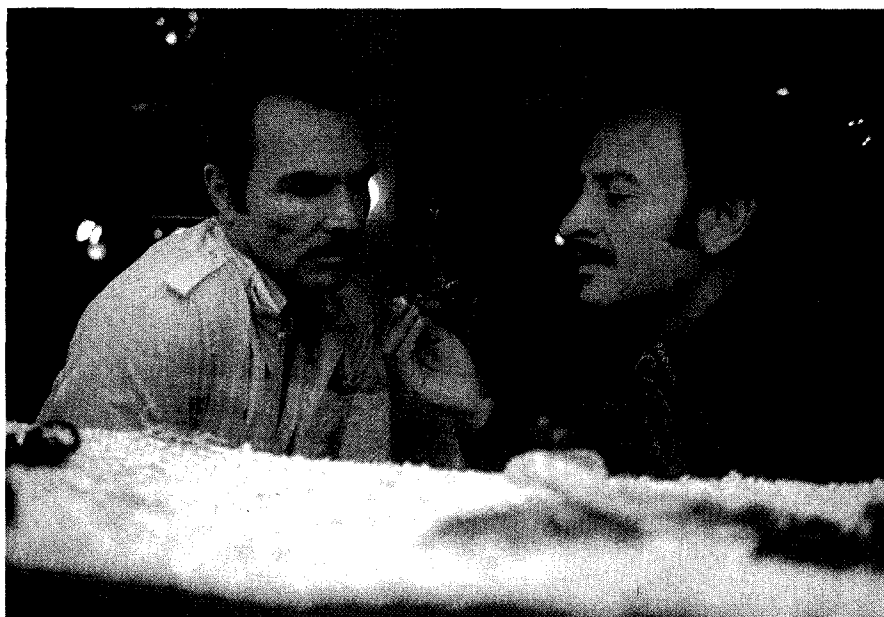
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MIAMI PULP

"...As the star and director of *Stick*, Burt Reynolds has turned a sober, deadpan thriller into a mass of junk-movie clichés..."



Evil under the sun: Burt Reynolds and Castulo Guerra.

AS ERNEST STICKLEY, A TOUGH HOLDUP artist leaving a Michigan prison after seven years, Burt Reynolds appears in south Florida with a beard, a hat, and a quiet, self-contained manner. But then Stickley—the hero of Reynolds's new movie, *Stick*—decides to relax a little bit, so Reynolds takes off his hat and brings the beard down to his usual knife-edged 'stache. The performance immediately falls to pieces. Burt Reynolds's natural inclination is to ingratiate himself; casual and self-deprecating, he can be charming when he plays conventional macho roles, because he takes the bullying weight out of them. But *Stick* isn't that kind of guy.

Based on the popular Elmore Leonard thriller, the movie is about a rather cautious ex-con who falls in with the big-time drug dealers and playboy millionaires of south Florida. The material has a slightly satirical edge; *Stick* the loser, the graying jailbird, is a sensible man—it's the successful and rich who are mad. What's needed in the star is the contemporary equivalent of Bogart's soul-weariness as the ex-con in *High Sierra*—the sharpened sense of fear, the deep loneliness, the rage underneath. But Reynolds can't create a character; he constantly violates the feelings we have about *Stick* by trying to replace them with the feelings we've always had about Burt Reyn-

olds. He's smiley-cute and clever, practically winking to the audience in complicity, and none of this has anything to do with the character of *Stick*.

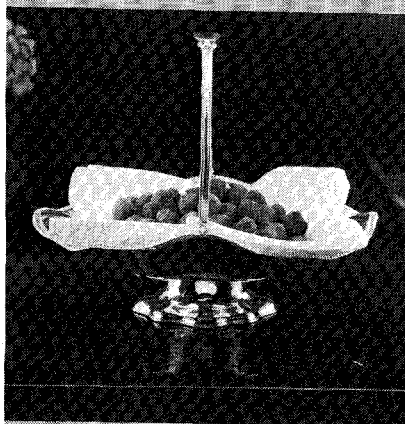
I'm not sure what Reynolds should be doing at this point in his career, but I'm positive he shouldn't be directing thrillers. *Stick* is a complete mess, and it represents a decline from the last movie Reynolds directed, *Sharkey's Machine*—which was also a mess. Elmore Leonard, who worked on the script (along with Joseph C. Stinson), has criticized Reynolds publicly and disowned the picture, and I can't say that I blame him, for Reynolds has taken a rather sober, deadpan thriller and turned it into a mass of junk-movie clichés. Elmore Leonard is really a bit amoral: His characters, including *Stick*, care for money and power and not much else—a state of mind that Leonard seems to approve. In the book, when *Stick*'s partner, Rainy, a gentle Puerto Rican buddy from prison, is shot by drug dealers, *Stick* doesn't spend any time mourning; he is neither a man of honor nor a man of feeling. But in the movie, *Stick* is both violent and sentimental. He regularly bashes his enemies, and he becomes obsessed with avenging Rainy. Now he's just another movie hero. You may dislike Leonard's tone of imperiousness, but by removing it, you re-

move whatever integrity the book has.

As a director, Reynolds is less capable than the semi-anonymous workhorses turning out *Miami Vice*. Unlike them, he can't establish a tone and hold to it, and he doesn't seem to know what every half-talented *film noir* director of the forties knew perfectly well—that no matter how much you fool around in a thriller, the material needs a core of seriousness. At some level, the loner-hero has to be believed in, the crooks and thugs have to be believed in, the conventions of the genre have to be respected. (Even the whimsical *Diva* was serious about style.) For all his success in the movies, Burt Reynolds is essentially a figure from television, and he regards the movie audience the way most TV producers regard the people in front of the box—as dingdongs whose chain has to be pulled every other second. He makes everything facetious. All the actors playing villains have rubber faces—not just Castulo Guerra, the big-time Cuban drug dealer whose mustache quivers as he applies scorpions to the arms of an unsuccessful associate, but also the normally redoubtable Charles Durning, who has been outfitted with an orange clown's wig, and George Segal, too, flashing his big teeth as a spoiled playboy-investor. Segal seems to think that noisy cigar waving is a comic style. Reynolds also comes up with a sadistic albino, who, glaring at us in close-up, is comparable in wit to the finger-slicing Orientals in *Sharkey's Machine*. As a director, Burt is a finger slicer—his work is comic-book stuff all the way.

IN THE FARCICAL *Lily in Love*, A VAIN theater actor (Christopher Plummer) who is pushing 50 disguises himself as a young Italian in order to win a romantic movie role written by his wife (Maggie Smith). The movie goes into production, and the wife, of course, not only fails to recognize her husband but falls madly in love with the "Italian," a development that enrages the husband, who then... I shall be kind and spare the reader an all-too-obvious lecture on why *Lily in Love*, adapted from an old and formerly very famous Molnar play (*The Guardsman*), is not likely to work well on the screen. Still, creaky and familiar as the material is, *Lily in Love* might have been fun as an actor's romp if the filmmakers had

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brought a little glamour and excitement to the occasion and if they had made it overtly, brazenly theatrical, reveling in the opportunity to tease and undermine cinematic realism (the way Cocteau and Anthony Asquith did in their play adaptations 35 years ago).

But the Hungarian director Karoly Makk, who once made a beautiful film, *Love*, works in a thuddingly literal style, and the picture—grainy, dark, and mossy—appears to have been shot during one of the grimmer mornings on the West Side IRT. Maggie Smith brings her crisp diction and her tremulous romantic susceptibility (a nice combination) to the part of the writer, and Christopher Plummer has a memorable moment of pure-theater hamminess when he thanks a closing-night audience in the most ripely sycophantic tones. Plummer looks hilarious in his "Italian" getup. Blond, he wears an outsize romantic nose that easily dwarfs Abe Lincoln's shnoz in Daniel Chester French's Washington memorial. And someone seems to have thrown a cup of ambrosia into Plummer's eyes; they are constantly misting over with romantic fervor. He may be a little heavy-spirited for comedy (in these vaunting egomaniac roles, he lacks Peter O'Toole's fantasy), but his display of theatrical temperament almost makes the picture almost worth seeing.

In brief: HORTON FOOTE'S 1918, SET IN A small Texas city during the waning days of the Great War, is another play that has been turned into a movie (sort of). As characters stand by windows, looking out wistfully, someone rushes in and says something like "Old Miz Morris been taken away with the flu!" The movie is undramatic, ineptly organized, and—except for Matthew Broderick, who is charming as a young wastrel in a straw boater—poorly acted.... George Stevens Jr.'s compilation film about his father's career, *George Stevens: A Filmmaker's Journey*, is a welcome memory of the intransigent Hollywood artist who brought a stately adagio tempo to both comedy and drama and who produced some of the most beautiful scenes in American film history. It would be nice if the MTV generation of directors could learn something from Stevens, but don't bet on it.... *Ladyhawke* is a perfect example of the current degeneracy of film art. Virtually the entire picture consists of brilliant *shots* (sunsets, mostly), yet there's hardly a coherent sequence. The plot is a cumbersome bit of medieval lore about a knight and his lady who always miss each other—at daybreak, she turns into a hawk just as he, having spent the night as a wolf, becomes a man. This may parallel the living arrangements of a great many New York couples, but the way the story has been told, no one will hang around to see how it comes out.

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THE BEST AND THE BRIGHTEST

“...Makarova's Juliet is both the stuff of legends and achingly familiar. David Gordon's new work is irreverent and clever...”

American Ballet Theatre OPENED AN eight-week season at the Metropolitan Opera House with its sumptuous production of *Romeo and Juliet*, choreographed in 1965 for the Royal Ballet by Kenneth MacMillan, who has become Artistic Associate at ABT. The lush Prokofiev score—which dictates action, atmosphere, and sometimes even steps—is matched by Nicholas Georgiadis's ornate Renaissance designs. The corps de ballet is appropriately earthy and animated or aristocratically elegant as required, and many of the performances in the secondary roles are little cameos. But of the several sets of principals I saw dancing the young lovers, here and earlier in Washington, only the 44-year-old Natalia Makarova was transporting.

Younger, less gifted dancers tend to play a generic Juliet; Makarova's is specific and complex. Her Juliet begins as little more than a child, giddy with her nurse, bashful when her parents present her with her first suitor; but by her first ball—even before Romeo's bold intrusion—she is already beginning to learn to charm, even to flirt a little, and to delight in her newfound feminine power. After the shock of encountering Romeo—the sensual elements in Makarova's portrayal are almost brutally frank—she casts her eyes down with the virginal modesty she was bred to, all the while making you imagine you can feel her breathing harder, see her blushing.

Her balcony scene is an essay in mounting passion, from the opening soliloquy, where she abandons her body to the air and moonlight, through the breathless longing of the first kiss and her dizzy flight from it. Rebellious against her family, she's both a stormy teenager and a mature young woman fiercely defending her bridal honor; watch her revulsion when Paris touches her. When she takes the potion, you see her wild, fearful imagination of death, which conjures up the vividly macabre lines of the play; then you see her courage, and also the reckless impetuosity that will lead her in the tomb scene to stab herself

without a second thought, in order to join her love.

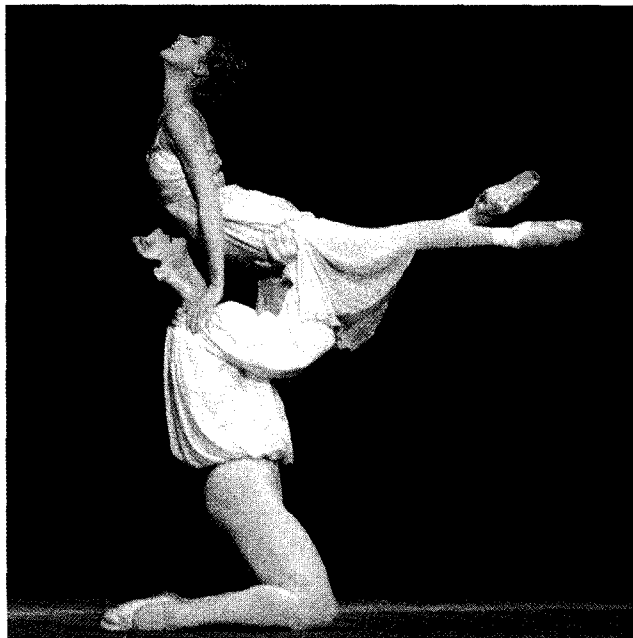
As always, there is poetry in Makarova's dancing. Her girlish body, with its floating grace, is ideal for this role. She is so frail and fluent, she seems weightless and boneless; only when she's seemingly dead does she become heavy and ugly, her leaden arms and legs eerily angled as the grief-stricken Romeo attempts to embrace her inert body. Throughout her portrayal, however, there is a similar contrast between rarefied beauty and

scenes, Browne, like many a Juliet before her, fell back on stock hysterics once fate got its stranglehold on her Juliet. As for La Fosse, the company persists in casting him in these poetic-hero roles, but in looks and personality, he's far more the Huck Finn type.

ABT's circumspect ventures into the areas of modern and postmodern dance have been uniformly successful—productions of Paul Taylor's *Airs* and Merce Cunningham's *Duets*, and the wildly popular *Push Comes to Shove*, created for the company by Twyla Tharp. Now another commissioned piece joins these ranks—this time from David Gordon, whose work for his own group features visual and verbal punning. Apparently, Gordon recognized the fact that he entered another world when he went to work for the ballet, for the only wordplay in his *Field, Chair and Mountain* occurs in the title, the first word referring not only to the wide, clear landscape in which much contemporary dance takes place but to the nineteenth-century composer John Field, whose Seventh Piano Concerto provides a spirited background to some very clever goings-on.

The personnel for the dance are hierarchically arranged, as if Gordon had had a sober conference with Petipa on the matter; but the individuals have been picked with a contemporary eye for idiosyncrasy. The principals are Martine van Hamel and Clark Tippet, both handsome, large-boned dancers with an inherent air of drama. Then there are three pairs of soloists, chosen from the most striking physiques and temperaments in the company, and an ensemble of twelve, each one distinct.

Like Tharp before him, Gordon has taken in the conventions of classical dancing with a keen eye. He is as fascinated by them as an anthropologist who has come upon a hitherto unknown society, and half seduced by their charm, yet he is able to subvert them with impunity. Is the prescribed stage picture symmetrically balanced? Well, for the first half of the piece, Gordon presents his dancers on a horizontal line that travels



Transported lovers: ABT's McKenzie and Makarova.

physical immediacy. Makarova gives us a Juliet who is both the stuff of legends and as achingly familiar as our own selves.

She is lucky in her partner, Kevin McKenzie, whose technique is beautifully soft, graceful, and correct, and whose acting, though shy, is full of feeling. Other well-etched performances in this cast and others included those of Victor Barbee, a fiery Tybalt; Magali Messac, a mournful Lady Capulet; Chrisa Keramidas, a preening Rosaline; and Elaine Kudo, a harlot with the requisite heart of gold. The lovers in the opening-night cast were Leslie Browne and Robert La Fosse, both of whom did a creditable job—especially in the exquisite timing and coordination of their duets—but never a magical one. Well-motivated in her early



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slowly but inexorably left to right, so that we feel we are not so much seeing as reading the action: First van Hamel, making the initial statement in stately, flowing bourrées and a spate of frenetic leg flings; then the three couples, operating in a kind of controlled chaos that involves spread-legged lifts and cheerful exchanges of positions and partners; then van Hamel again, now masterfully partnered by Tippet, with the soloists reappearing from the left like a decorative border; and eventually the full corps, with an Oriental folding screen that depicts mountain ranges passing majestically left to right behind them.

After a while, the viewer is aware not so much of dance action as of time passing. The effect seems quite modern and yet—it is typical of Gordon to have it both ways—it specifically calls to mind the panorama in old-fashioned productions of *The Sleeping Beauty*, where a scroll revealing the changing seasons unwinds left to right as the prince travels far and long after his heart's desire.

The latter half of the piece is cumulative in reverse: First we get the ensemble, then the soloists, then the principals—the standard equipment of a well-organized ballet—plus a complementary number of metal folding chairs. The corps stretch their bodies horizontal on the chairs, use them as a barre to support grand-scale attitudes and arabesques, and roll neatly to the floor, taking their personal bit of furniture with them. Neither the props nor the behavior appear ludicrous; the presence of the chairs seems entirely logical, and obviously utilitarian. What every dancer could use, Gordon may be telling us, is not a chance to sit down but an external means of support.

Matters come to a climax in the grand pas de deux, for ballerina and cavalier (and principal chair). Balanced on a single pointe, van Hamel perches precariously but imperturbably on the seat, as Tippet manipulates her through the positions traditionally employed to show a *danseuse* off from several angles. Disappearing behind her to whip her through the obligatory multiple pirouettes, Tippet discovers he can do the job just as effectively seated. Hands joined, the two twine picturesquely around each other, deftly including the third party in their relationship; when Tippet promenades her, van Hamel sweetly dangles the chair from her wrist, as if it were a handbag. At the very last minute, the ballet's back-drop rolls into view, and one is hardly surprised to see a colony of folding chairs planted rakishly here and there in its Oriental mountain landscape. Like Tharp, Gordon will be accused of irreverence, but in truth we'd be better off if more choreographers in the classical idiom made such a thorough, fond, and witty study of their subject.

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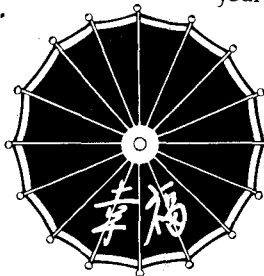
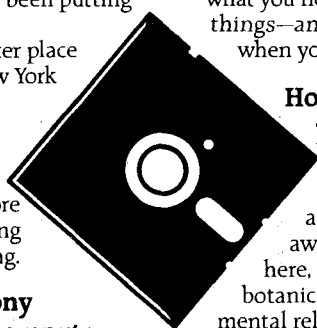
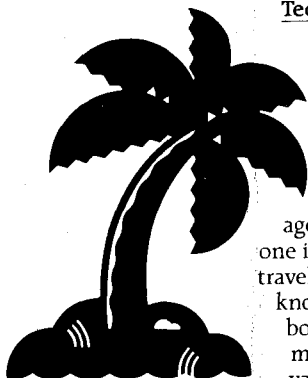
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FROM DRAWING ROOM TO DOG PIT

“...The deftly sportive actors in *Aren't We All?* are silkenly silly, waspishly wise. *Dog Fight* is uninteresting—in spades...”

JULY 16, 1967: NOËL COWARD CONFIDES to his diary (about the revival of Frederick Lonsdale's most famous play), “The opening night of [*The Last of*] Mrs. Cheyney... was fairly dreary. Freddie Lonsdale's dialogue sounds curiously laboured and dated.” July 26, 1927: Arnold Bennett, for whom, a week earlier, Lonsdale gave a “very merry” party at the Garrick Club, notes in his journal about F. L.'s second-most-famous play, “... Lonsdale's *On Approval* at the Fortune Theatre. Not a bad first Act in a very old-fashioned ‘smart’ way, with some very good jocular lines.” June 1978: J. C. Trewin revises Allardyce Nicoll's classic *British Drama*, and writes, “Lonsdale spent his time in the stage Dukeries (every peer, it was suggested, but Southend), freely conferring titles and earl-and-the-girl witticisms. His work... has been much revived, for epigrams, eighteen-carat or rolled-gold, must always have their place in the theatre; Lonsdale was a far better craftsman than Wilde (*The Importance of Being Earnest* apart). Still, we must doubt how much his work will be durable.”

April 29, 1985: Lonsdale's first hit, the 1923 *Aren't We All?*, opens in New York after a successful London run, again starring Rex Harrison and Claudette Colbert. I think Lonsdale's work (even if Coward, a friendly rival, felt sour about it in '67; and Bennett, a friend with a lower-class orientation, found it old-fashioned at its very inception) will prove modestly, marginally durable. The present production has trimmed the play—whether for the better, I cannot judge, never having seen another production, and one doesn't read Lonsdale—but it seems to capture its spirit faithfully and handsomely under Clifford Williams's winsomely idiomatic, undawdling direction. It is somewhat lighter than a puffball, but the deftly sportive cast manages to volley with it effortlessly, providing tennis for anyone, spectators included.

We begin in the Mayfair house of the Hon. William Tatham, where Willie hasn't heard in twelve days from his wife, Margaret (Margot), off on a trip to Egypt.

(In the text, the hiatus is only of eight days' duration, but the mail service between Egypt and England, like that between New Jersey and New York, has become so much worse that the ante had to be upped by four days.) Since even his cables to Margot have remained unanswered, Willie may be almost justified in

flight from Egypt. This allows Lord Grenham to remonstrate with those who identify Willie as his father's son, “No, it's the opposite: He's been found out.” But he nevertheless devises a scheme to confront his unrelenting daughter-in-law with her own fallibility. Here I interrupt this account to point out what a sweetly innocent play *Aren't We All?* is. To begin with, the British Museum may be a fine and, if you're a peer of the realm, all but private place; but few, I think, do there more than embrace. The indiscretions in this play—and there are several, either in the plot or in casual references—are essentially innocuous: As in a Feydeau farce, so in this drawing-room comedy, affairs remain unconsummated. Whether on the playing fields of Mayfair, in the gardens of Alexandria, or among the sarcophagi of the British Museum—and especially, I suspect, in the theater—this was an age of innocence, whose very interruptions were precoital.

What was uninterrupted, however, was the flow of language, the spray of verbal wit that even such second-rate playwrights as Lonsdale could muster in an era when words still issued with style, a turn of phrase could almost be observed pirouetting in the air, and talk still aspired to the state of conversation. One recalls Colley Cibber writing in his *Apology*, a couple of centuries before, about Sir John Vanbrugh that “his most entertaining Scenes seem'd to be no more than his common Conversation committed to Paper.” This is the feeling one gets from *Aren't We All?*: What a nice age in which common conversation shimmered along like that, and even dullards fulfilled exemplarily the roles of straight men to those cleverer than they were.

And so here, among sets by Finlay James and in costumes by Judith Bland—in both of which quaintness, graciousness, and luxury live in a happy *ménage à trois*—are actors young or uneroded by age being silkenly silly or waspishly wise, who, when the author's invention flags or dialogue sags, breathe in the needed artificial inspiration, the kiss of not quite life but its agreeable simulacrum. Rex Harri-



Gloss and froth: Harrison and Colbert in *Aren't We All?*

becoming slightly enmeshed with the bewitching Kitty Lake, an actress temporarily plying her seduction offstage. All the more so since Willie is the son of the elderly Duke of Grenham, a widowed peer peerless in the pursuit of young shopgirls, whom he likes to take to the British Museum, because, as the widowed Lady Frinton, bent on hooking him, observes, “He knows perfectly well that only an air raid could drive members of his class into it.”

But, unheeding of his father's precepts—“The British Museum is much more interesting than it looks from the outside”—Willie is on the drawing-room sofa, in a passionate clinch with Kitty, when Margaret arrives unannounced in

son mumbles a bit and, at the first preview, was a mite prone to dance around his lines and gradually sidle up to them; but when he did hit them—often enough—there was the youthfully beatific devilry polished to a fare-thee-well by age-old cunning. And Claudette Colbert—as unwitherable by age as the Cleopatra she once played—proves his equal in sagacious roguery, her eyebrows arching heavenward even as her voice scoops up wood shavings from an imaginary barroom floor. How inspiring to see these two old-timers who do not go quiet into the good-night kiss, but rail against the failing of the glands.

As the feuding and loving Tathams, the alluringly aristocratic Jeremy Brett and Lynn Redgrave manage the not inconsiderable feat of being both romantic and funny, liberally scattering charm and comedic technique without losing a certain decorous equipoise. George Rose and especially Brenda Forbes are on hand to provide expert farcical relief from all that highish comedy, and the rest—with the exception of Ned Schmidtke, who is neither very attractive nor very Australian—come through well enough, especially the sexy Leslie O'Hara as the siren-dipitous Kitty. *Aren't We All?* may not be much, but I welcome a little gloss and froth in an age of carefully cultivated dregs and dross.

I CAN IMAGINE A PLAY CALLED **California Dog Fight** that really concerns something else being of potential interest. I can even imagine a play called something else but really concerned with dogfighting in California being of some gruesome interest. What I cannot imagine is a play both called *California Dog Fight* and dealing with a California dogfight being anything but uninteresting, and that is what Mark Lee's *California Dog Fight* at the Manhattan Theatre Club is in spades. Or in geldings, for the pit bull terriers pitted against each other in such fights are, it seems, castrated, so that they cannot score easily by . . . But before I burden you with such fine points, let me say that the pit bull terriers used in this production are really Staffordshires; that the gallant underdog Big Boy isn't even a bull but, at best, a cow; and that, though you never see what goes on in the fighting pit, it really doesn't matter because the entire play is the pits.

As you might expect, Vern, the owner of Big Boy, the lame but dauntless contender, is really a mensch, albeit a cloddish sort of Sacramento Delta mensch; whereas Rawley, the ruthless owner of the snarling Hector, is a male-chauvinist pig in natty dog-owner's clothing. Vern's handler, Pete, is an opportunist, but at least man enough to win the love of Sarah, a wealthy anthropology student

who forces herself to watch a dogfight not so much for the sake of a thesis subject as for the strengthening of her soul. Rawley's girlfriend, Lillian, is an over-the-hill hooker with not only a heart of gold but also a wealth of worldly wisdom. Skip, who handles Hector, is no Achilles, but a trigger-happy heel. Though not funny, gripping, or moving, the play does manage to be portentous and predictable as it huffs and puffs along like a dying dog.

It is inconceivable why the eminent British director Bill Bryden should have chosen this work for his American debut, unless, having staged in London two of David Mamet's dog-eat-dog plays, he wanted to branch out into a dog-mauls-dog play. In the cast, Jimmie Ray Weeks (Rawley) and Sheree North (Lillian) come off best; Darren McGavin (Vern) cannot remember his lines, and Mariel Hemingway (Sarah) cannot act. Even the dogs are so untalented that they can't steal scenes from mere actors.

Santo Loquasto's set, except for a few dead pear trees, is a vast expanse of sand. It may be that the author, instead of giving us a daring parable about America, has merely invented doggy litter. The dogs' trainer, in his bio, expresses the hope that such plays may help to put an end to dogfighting; they are more likely to put an end to theater. ■

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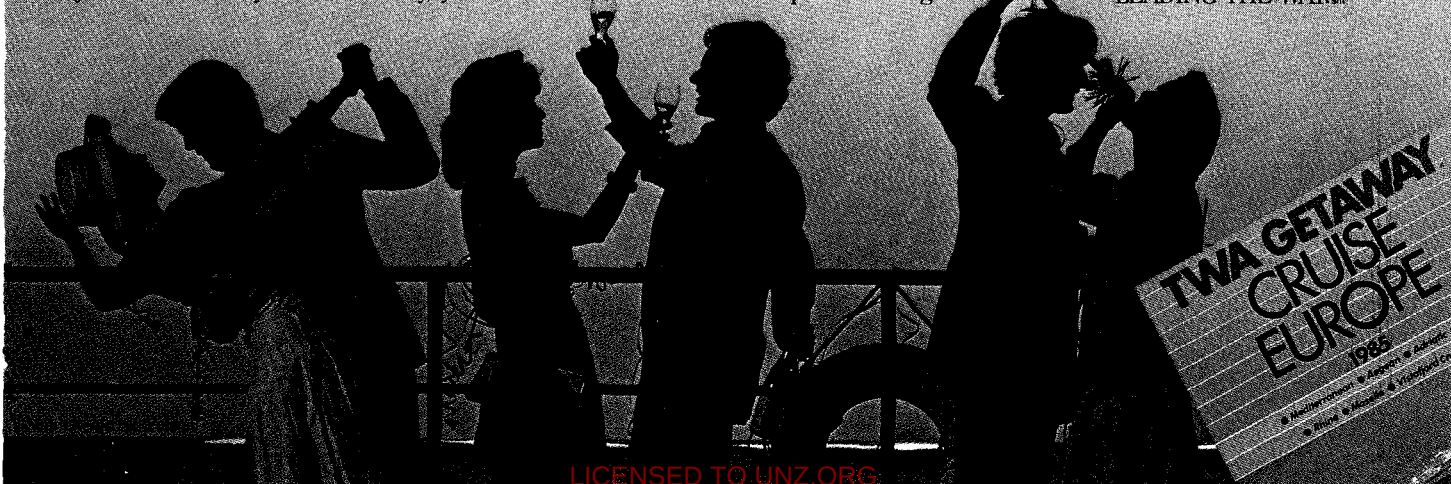
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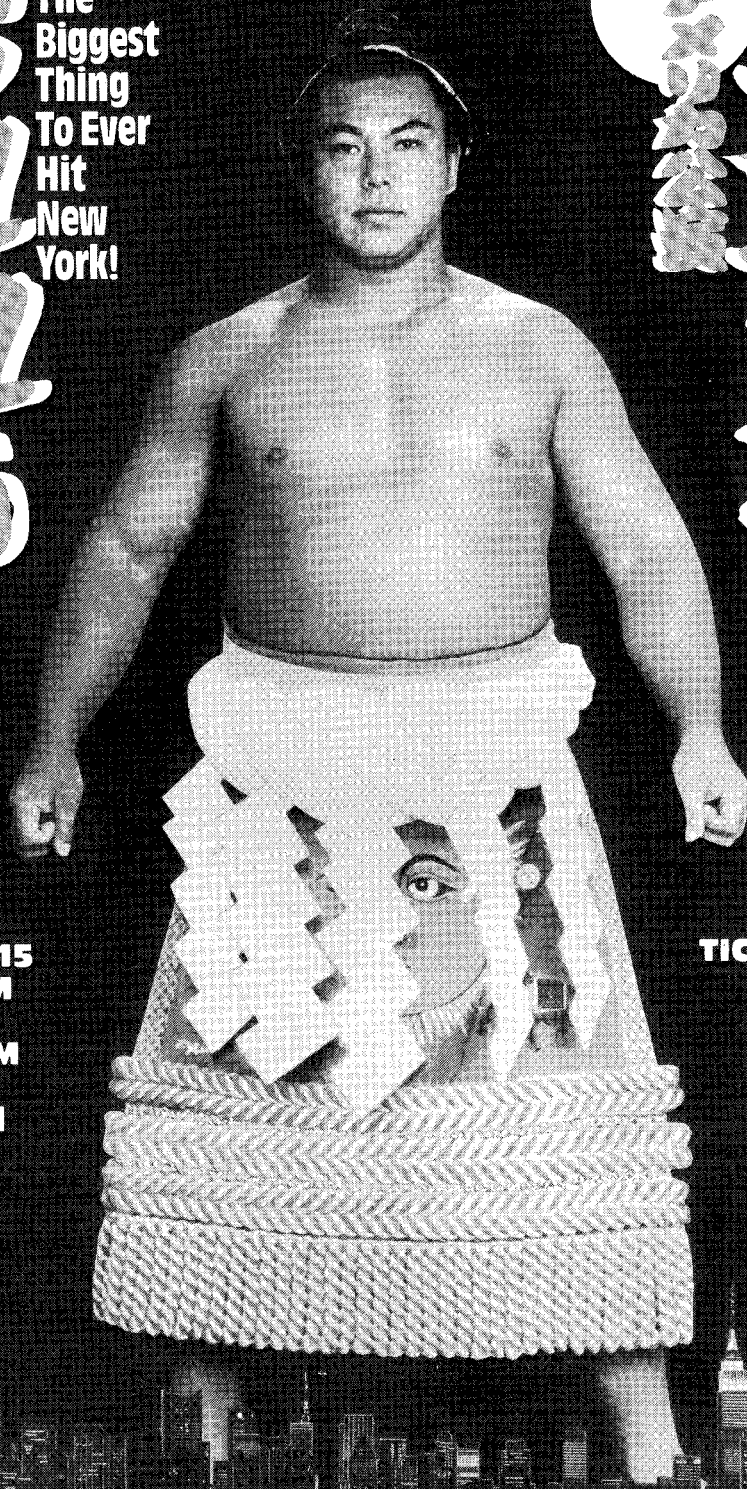
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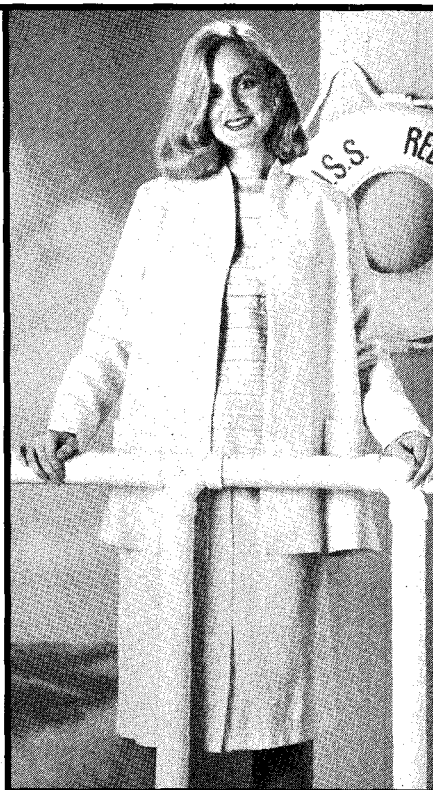
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FAMOUS-MAKER SPRING AND SUMMER clothes (sizes 2-16) are being closed out here. For example: Harvé Benard suits and raincoats, retail \$180-\$220, here \$75-\$130; Capri linen jackets and slickers, retail \$100-\$320, here \$50-\$125; raincoats by Botany 500, London Fog (to size 20), and others, retail \$100-\$270, here \$55-\$135; Mort Schrader suits, retail \$120-\$200, here \$60-\$100; silk or polyester blouses, retail \$40-\$95, here \$20-\$45; skirts and pants, retail \$85-\$120, here \$35-\$40; sweaters and tops, retail \$40-\$80, here \$15-\$40. Fall merchandise is also discounted. A.E., M.C., V. accepted; no checks; all sales final. *Paris Fashions, Inc.*, 512 Seventh Ave., near 38th St., sixth floor (382-1895); Mon.-Fri. 10 a.m.-5 p.m. and Sat. 10 a.m.-3 p.m.; through 6/8.

CUE

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A Complete Entertainment Guide for the Week Beginning May 8.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically, those in the Bronx, alphabetically, and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

- FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—Thru May 7: *When the Raven Flies*. Opening May 8: *"Elvis Gration and Other Grotesques"*. #2—Thru May 9: *The Good Fight*. Opening May 10: *Twenty Years Later*.
- BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. *Enormous Changes at the Last Minute*. AGEED ROOM—*The Times of Harvey Milk*.
- WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*What Have I Done to Deserve This?* #2—*The Brother From Another Planet*.
- 8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Stop Making Sense*.
- ART**—8th St. E. of University Pl. 473-7014. *Lost in America*.
- THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. May 6: *Nosferatu*; *The Last Laugh*. May 7: *Fashions of 1934*; *The Key*. May 8: *Lost Horizon* (1937); *The Bitter Tea of General Yen*. May 9: *The Verdict* (1946); *The Woman in White*. May 10-11: *East of Eden*; *Rebel Without a Cause*. May 12: *Camille* (1936); *Grand Hotel*. May 13: *Boudou Saved From Drowning*; *The Lower Depths* (1936). May 14: *The Criminal Code*; *Crime and Punishment* (1935).
- ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru May 9: *The Killing Fields*; *Hammett*.
- CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru May 7: *Touch of Evil*; *The Lady From Shanghai*. May 8-9: *Querelle*; *Lili Marleen*. May 10-11: *The Leopard*. May 12-14: *The Lenny Bruce Performance Film*; *Lenny*.
- GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Mask*. #2—*The Return of the Soldier*.
- QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Where's Piccone?* #2—*The Company of Wolves*. #3—*Camila*. #4—*Stranger Than Paradise*.

14th-41st Streets

- 23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*Just One of the Guys*. #2—*A Passage to India*. #3—*Amadeus*.
- GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *The Sure Thing*.
- BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Just One of the Guys*.

- MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *The Purple Rose of Cairo*.
- 34TH STREET EAST**—Nr. Second Ave. 683-0255. Thru May 9: *Beverly Hills Cop*. Opening May 10: *Girls Just Want to Have Fun*.
- LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Stick*. #2—*Gotcha!* #3—*Desperately Seeking Susan*.

42nd-60th Streets

- RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—Thru May 9: *A Nightmare on Elm Street*. Opening May 10: *Girls Just Want to Have Fun*. #2—*Ladyhawke*.
- LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Witness*.
- CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Moving Violations*. #2—*Police Academy 2: Their First Assignment*. #3—*Mask*. #4—*9 Deaths of the Ninja*. #5—*Julie Darling*. #6—*The Killing Fields*.
- LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Stick*. #2—Thru May 9: *Gotcha!* Opening May 10: *Rustlers' Rhapsody*.
- EMBASSY 1**—B'way nr. 46th St. 757-2408. *The Company of Wolves*.
- MOVELAND**—B'way nr. 47th St. 757-8320. *The Purple Rose of Cairo*.
- RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Berry Gordy's The Last Dragon*. #2—Thru May 9: *Def-Con 4*. Beg. May 10: *Dungeon Master*.
- EMBASSY 2**—B'way nr. 47th St. 730-7262. *Cat's Eye*. **EMBASSY 3**—*Beverly Hills Cop*. **EMBASSY 4**—*Friday the 13th Part V*.
- HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru May 6: *Britannia Hospital*; *A Clockwork Orange*. May 7-8: *The Pope of Greenwich Village*; *Mike's Murder*. May 9-11: *The Last Wave*; *Walkabout*. May 12-13: *Badlands*; *Pretty Poison*; *Bonnie and Clyde*. May 14-15: *Trading Places*; *48 Hrs.* #2—May 6-7: *Valentino*; *Nijinsky*. May 8-9: *Return of the Secaucus 7*; *Baby, It's You*. May 10-11: *The Hunger*; *The Man Who Fell to Earth*. May 12: *Once Upon a Time in America*. May 13-14: *Ivanhoe*; *The Three Musketeers* (1948).
- UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Code of Silence*. #2—Thru May 9: *Just One of the Guys*. Opening May 10: *Rappin'*.
- EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *The Care Bears Movie*.
- GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Amadeus*.
- EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Amadeus*.
- CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru May 7: *"Israeli Film Festival"*. May 6: *Atalia*; *Not Quite Jerusalem*; *When Night Falls*. May 7: *Koko Is 19*; *When Night Falls*; *Beyond the Walls*; *Atalia*.
- SUTTON**—57th St. nr. Third Ave. 759-1411. *Ladyhawke*.

- FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *A Passage to India*.
- 57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. *Pumping Iron II: The Women*.
- GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Thru May 7: *Moving Violations*. Opening May 8: *Almost You*.
- PLAZA**—58th St. nr. Madison Ave. 355-3320. Thru May 9: *Petit Con*. Opening May 10: *Secret Places*.
- PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Private Function*.
- D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *The Sure Thing*.
- MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*Lost in America*. #2—*Code of Silence*.
- BARONET**—Third Ave. nr. 59th St. 355-1663. *Lily in Love*. **CORONET**—1918.
- CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. Thru May 9: *Bizet's Carmen*. Opening May 10: *French Cancan*.
- CINEMA I**—Third Ave. nr. 60th St. 753-6022. *Mikey & Nicky*. **CINEMA II**—753-0774. *Movers and Shakers*.

61st Street and Above East Side

- UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Little Treasure*. #2—832-2720. *Desperately Seeking Susan*.
- BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo*.
- LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Gotcha!* #2—*Mask*.
- 68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy*.
- LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Witness*.
- UA EAST**—First Ave. at 85th St. 249-5100. *Desperately Seeking Susan*.
- LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Code of Silence*. #2—*Stick*.
- 86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru May 9: *Just One of the Guys*. Opening May 10: *Rappin'*.
- RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*Police Academy 2: Their First Assignment*. #2—*Berry Gordy's The Last Dragon*.

61st Street and Above West Side

- LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Desperately Seeking Susan*.
- LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*Amadeus*. #2—*Camila*. #3—*Jules and Jim*.

MOVIES

82. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—*The Purple Rose of Cairo*. #2—*Streetwise*.
83. **REGENCY**—B'way nr. 67th St. 724-3700. "Broadway Musicals." Thru May 6: *Rose Marie*; *The Merry Widow*. May 7-8: *Girl Crazy*; *Good News*. May 9-11: *Pal Joey*; *Gentlemen Prefer Blondes*. May 12-13: *Finian's Rainbow*; *Brigadoon*. May 14-15: *Cabin in the Sky*; *New Faces*.
84. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—*George Stevens: A Filmmaker's Journey*. #2—*My New Partner*.
85. **LOEWS 83RD STREET QUAD**—On B'way. 877-3190. #1—*Code of Silence*. #2—*Police Academy 2: Their First Assignment*. #3—*Def-Con 4*. #4—*Stick*.
86. **LOEWS 84TH STREET SIX**—On B'way. 877-3600. #1—*Lost in America*. #2—*Mask*. #3—Thru May 9: *Ladyhawke*. Opening May 10: *Rustlers' Rhapsody*. #4—*Gotcha!* #5—*Witness*. #6—*Desperately Seeking Susan*.
87. **NEW YORKER**—B'way nr. 88th St. 580-7900. #1—*Just One of the Guys*. #2—*A Passage to India*.
88. **THALIA**—95th St. W. of B'way. 222-3370. May 6: *The Burglar*; *Screaming Mimi*. May 7: *Roxie Hart*; *Big Brown Eyes*. May 8: *The Dresser*; *A Double Life*. May 9: "That's Yeats-tainment!"; *The Cohens and Kellys in Hollywood*. May 10: *Will Success Spoil Rock Hunter?*; *The Girl Can't Help It*. May 11: *Holiday* (1938); *You Can't Take It With You*. May 12: *Persona*; *From the Life of Marionettes*. May 13: *Sudden Impact*; *High Plains Drifter*. May 14: *The Palm Beach Story*; *The Miracle of Morgan's Creek*.
89. **METRO CINEMA**—B'way nr. 99th St. 222-1200. May 6: *Terms of Endearment*; *Falling in Love*. May 7: *Loves of a Blonde*; *Intimate Lighting*. May 8: *Yojimbo*; *Life of Oharu*. May 9: *Toni*; *L'Atalante*. May 10: *Monty Python and the Holy Grail*; *Life of Brian*. May 11: *Blade Runner*; *The Road Warrior*. May 12-13: *Bizet's Carmen*. May 14: *Open City*; *Paisan*.
90. **OLYMPIA QUAD**—B'way nr. 107th St. 865-8128. #1—*Gotcha!* #2—*Code of Silence*. #3—Thru May 9: *A Nightmare on Elm Street*. Opening May 10: *Rappin'*. #4—*Stick*.

Museums, Societies, Etc.

- AMERICAN MUSEUM OF NATURAL HISTORY**—79th St. and Central Park West. 496-0900. Naturemax Theater: *To Fly*, and *Living Planet*: Daily, 10:30 a.m.-3:30, Wed., -4:30, Sat.-Sun., -4:40. adm. \$3; senior citizens and children \$1.50 (each film); double features: Fri. at 4:30, Fri.-Sat. at 6 & 7:30: adm. \$4.50; senior citizens and children \$3.
- AMERICAN MUSEUM OF THE MOVING IMAGE**—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. \$4; video only, \$2. "Video in the Gallery": May 10-11 at 6:30: *Grimoire Magique* (Belgium, 1982) by Jelle de la Casiniere. "From Broadway to Steinway Street": May 10 at 7:30: *Animal Crackers* (1930), with the Marx Brothers, and *Moonlight and Pretzels* (1933) by Karl Freund; May 11 at 7:30: *The Royal Family of Broadway* (1930) by George Cukor and Cyril Gardner, and *The Battle of Paris* (1929) by Robert Florey.
- BROOKLYN ARTS AND CULTURE ASSOCIATION**—BACA Downtown, 111 Willoughby St., Brooklyn. 718-783-3077; 718-858-3140. Donation \$2.50. May 10-11 at 8: "4th Annual NYC Experimental Video and Film Festival."
- CENTRAL HALL GALLERY**—386 West Broadway, 4th floor. 226-9215. Contribution \$3. "Women and Social Change—Latin Visions." May 9 at 8: *Women of 'El Planeta'* (Peru, 1982) by Maria Barea, *So Many Lives, One Story* (Chile, 1983) by Tatiana Gaviola, and *I Know All Three* (Mexico, 1983) by Maryse Sistach. May 10 at 8: *After the Earthquake* (1979) by Lourdes Portillo and Nina Serrano, and *Esperanza* (1985) by Sylvia Morales.
- CHRIST AND ST. STEPHEN'S CHURCH**—120 W. 69th St. 787-2755. Adm. \$2.50; senior citizens \$1; free popcorn. May 8 at 7:30: *His Girl Friday* (1940) by Howard Hawks.
- COLLECTIVE FOR LIVING CINEMA**—52 White St. 925-2111. Contribution \$3.50; members \$2.50. May 9, 16, 23 & 30 at 8: *Committed* (1984) by Sheila McLaughlin and Lynne Tillman. May 10-12: "Fri-Art: Made in Switzerland." May 10 at 8: Films by Swiss underground filmmakers. May 11 at 8: *Do All in the Dark to Save Your Master's Candles* (1970) and *Notre Dame de la Croisette* (1981) by Daniel Schmid. May 12 at 8: Super 8 mm films by Swiss artists.

- FILMS CHARAS**—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. \$2; members \$1. May 7 at 8: *Detour* (1945) by Edgar Ulmer, and *Eclipse of the Sun Virgin* (1967) and *Pagan Rhapsody* by George Ku-char. May 14 at 8: Films (1972-81) by Peter Hutton.
- FRENCH INSTITUTE**—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. \$2.50; students and senior citizens \$2; members free. May 8 at 1, 3:15, 6 & 8:30: *La Prise de pouvoir par Louis XIV* (1966) by Roberto Rossellini.
- JAPAN SOCIETY**—333 E. 47th St. 832-1155. Adm. \$4; members, senior citizens, and students \$3. "Isuzu Yamada, Actress." May 10 at 7:30: *Growing Up* (1955) by Heinosuke Gosho. May 11 at 2: *The Son* (1960) by Kon Ichikawa. May 12 at 2: *Actress* (1947) by Teinosuke Kinugasa.
- JEWISH MUSEUM**—Fifth Ave. at 92nd St. 860-1888, -1889. Adm. \$4: "Confronting the Holocaust: Contemporary German Films." May 7 at 6: *The White Rose* (1982) by Michael Verhoeven; 8:30: *The Last Five Days* (1982) by Percy Adlon. May 12 at 5: *Raindrops* (1981) by Harry Raymon and Michael Hoffman; 7:30: *Now... After All These Years* (1981) by Harald Liders and Peter Schnabel. May 14 at 6: *In the Country of My Parents* (1981) by Jeanine Meerapfel; 8:30: *Auschwitz Street* (1979) by Ebbo Demant. Free with museum adm.: National Jewish Archive of Broadcasting: May 6-7 & 10 at 12:30: *The Oppermanns*, Parts I & II (1983); May 12 at 11:30 a.m. & 1:30, May 13-14 at 12:30: Parts III & IV.
- THE KITCHEN**—59 Wooster St. 925-3615. Free. Thru May 11: "Fri-Art: Made in Switzerland." Swiss video program.
- MILLENNIUM FILM WORKSHOP**—66 E. 4th St. 673-0090. Adm. \$3; members \$2. May 2 at 8: Video by Dan Boord. May 11 at 8: Films by Dominic Angerame; filmmaker present.
- MUSEUM OF MODERN ART**—11 W. 53rd St. 708-9490. Free with museum adm. Titus Theater 1: "Traditions." Part Two of "British Film." May 6 at 2:30 & 6: *The First of the Few* (1942) by and with Leslie Howard. May 7 at 3 & 6:30: *The Life and Death of Colonel Blimp* (1943) by Michael Powell and Emeric Pressburger. May 9 at 2:30: *The Guinea Pig* (1948) by Roy Boulting; *Holiday Camp* (1947) by Ken Annakin. May 10 at 2:30: *Fame Is the Spur* (1947) by Roy Boulting; at 6: *The Cruel Sea* (1952) by Charles Frend. May 11 at 2: *Chance of a Lifetime* (1950) by and with Bernard Miles; at 5: (See May 10 at 2:30). May 12 at 2: *Angels One Five* (1951) by George More O'Ferrall; 5:30: *Odette* (1951) by Herbert Wilcox. May 13 at 3: (See May 12 at 5:30); at 6: *Dawn* (1928) by Herbert Wilcox. May 14 at 2:30: *A Town Like Alice* (1956) by Jack Lee; at 6: (See May 11 at 2). Titus Theater 2: May 6 at 6:30: "Video Viewpoints." Paul Ryan. May 7 at 3 & 6:30: *L'Assassin du Duc de Guise* (France, 1908) by Charles Le Bargy and André Calmettes, and *Les Amours de la Reine Elisabeth* (France, 1912) by Louis Mercanton. May 9 at 3 & 6:30: "What's Happening?" Political films by Yugoslav animator Zoran Javanovic. Continuing May 10: "Murnau": a retrospective of films by F. W. Murnau. May 10 at 3: *Die Finanzen des Grossherzogs* (Germany, 1923); *Phantom* (Germany, 1922). May 11 at 2:30: *Tartuffe* (Germany, 1926), with Emil Jannings; 5:30: *Faust* (Germany, 1926). May 12 at 2:30: *Der Letzte Mann* (Germany, 1924), with Jannings; at 5 (See May 11 at 2:30). May 13 at 2:30: (See May 12 at 2:30); 6:30: "Cineprobe": *Death and the Singing Telegram* (1983) by Mark Rance; filmmaker present. May 14 at 3 & 6:30: *All My Babies* (1952) by George Stoney.
- NEW COMMUNITY CINEMA**—423 Park Ave., Huntington, N.Y. 816-423-7619. Adm. \$4; members \$2.50; senior citizens \$2-\$2.50; under 16, \$2. May 6-7 at 8: *A Sunday in the Country* (France, 1984) by Bertrand Tavernier. May 8 at 7: "2nd Annual Suffolk County Film & Video Competition." May 9 at 8: *Loves of a Blonde* (Czechoslovakia, 1965) by Milos Forman. May 10-11 at 7:30 & 9:45: *Private Life* (USSR, 1982) by Yuli Raizman. May 12 at 7 & 9:15, May 13 at 8: *Careful He Might Hear You* (Australia, 1983) by Carl Schultz. May 14 at 8: *Diary of a Country Priest* (France, 1950) by Robert Bresson.
- NEW YORK LEAGUE FOR THE HARD OF HEARING**—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. May 11 at 1:30: *Chariots of Fire* (Great Britain, 1981) by Hugh Hudson.
- NEW YORK PUBLIC LIBRARY**—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 6 at 5:30: "Forbidden Films": *Medium Cool* (1969) by Haskell Wexler, and *Soldier Girls* (1982) by Nicholas Broomfield and Joan Churchill. May 7 at 12 noon: *Brief Encounter* (Great Britain, 1945) by David Lean, and *The Dot and the Line* (1965) by Chuck Jones; 2:30: "Portraits of South African Women": *You Have Struck a Rock* (1981) by Deborah May, and *A Chip of Glass Ruby* (1982) by Ross Devenish. May 9 at 12

noon: "Varieties of the Jewish Experience": *Our Time in the Garden* (1980) by Ron Blau, and *As If It Were Yesterday* (1979) by Myriam Abramowicz and Esther Hoffenberg; Abramowicz present; at 6: Video by Muntadas; artist present. May 11 at 2:30: *Silent Pioneers* by Lucy Winer; filmmaker present.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. \$3: "From Silent to Sound: The Early Cinema." May 9 at 7: *The Passion of Joan of Arc* (France, 1928) by Carl Theodor Dreyer.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$5; members, senior citizens, and students \$4. Tue.-Sun. at 6, 8 & 10, Fri.-Sun. at 4. Thru May 9: *French Cancan* (France, 1955, uncut) by Jean Renoir, with Jean Gabin. Beg. May 10: *Les Anées 80* (Belgium, 1983) and *I'm Hungry, I'm Cold* (France, 1984) by Chantal Akerman. Free: Fri.-Sun. at 2: Sanford Meisner: *The Theater's Best Kept Secret* (1984) by Nick Doob.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. "German Expressionism." May 11 at 2: *Nosferatu* (1922) by F. W. Murnau.

SQUAT THEATRE—256 W. 23rd St. 219-2940. Adm. \$4. May 10-11 at 8 & 10: "Neo-Narrative Works by Four Filmmakers": *One Man's Tale* by Charlotte Hildebrand, *Peggy and Fred in Hell* by Leslie Thornton, *Give Me a Spell* by Guido Chiesa, and *Days Are Numbered* by Christine Vachon; 12 midnight: *Blank Generation* by Amos Poe and Ivan Krall.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. \$2; members \$1. May 10 & 12 at 8: "Between the Frames—Avant-Garde Animation."

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. "1985 Biennial Exhibition." Video: Thru June 2: Tue., 1:30-6:30: *Perfect Lives* (1983) by Robert Ashley, Parts I-IV; Wed.-Sat., 11:15 a.m.-3:45, Sun., 12:15-4:45: Works by various artists (for programs, call museum). Film: May 9-12 at 2, May 14 at 2 & 5:30: *Making Light of History: The Philippines Adventure* (1983) by Ken Jacobs, a performance with film.

Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—*Code of Silence*. #2—*Gotcha!* #3—Thru May 9: *Berry Gordy's the Last Dragon*. Beg. May 10: *Dungeon Master*.
102. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—*Code of Silence*. #2—*Moving Violations*.
103. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Code of Silence*. #2—Thru May 9: *Police Academy 2*. Beg. May 10: *Rustlers' Rhapsody*.
104. **DALE**—W. 231st St. at B'way. 884-5300. #1—*Gotcha!* #2—*Desperately Seeking Susan*.
106. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru May 9: *Just One of the Guys*. Beg. May 10: *Rustlers' Rhapsody*. #2—*Code of Silence*. #3—Thru May 9: *Julie Darling*. Beg. May 10: *Rappin'*. #4—Thru May 9: *The Purple Rose of Cairo*. Beg. May 10: *Moving Violations*.
108. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—*Stick*. #2—*Gotcha!*
111. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Just One of the Guys*. #2—*A Nightmare on Elm Street*. #3—*Police Academy 2*. #4—*Berry Gordy's the Last Dragon*.
114. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Mask*. #2—*The Care Bears Movie*. #3—*Gotcha!* #4—*Berry Gordy's the Last Dragon*. #5—*Julie Darling*. #6—*Code of Silence*. #7—*Just One of the Guys*. #8—*Moving Violations*. #9—*A Nightmare on Elm Street*. #10—*Police Academy 2*. #11—*Stick*.

Brooklyn

(Area Code 718)

200. **BAY RIDGE—FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru May 9: *Stick*. Beg. May 10: *Girls Just Want to Have Fun*. #2—*Gotcha!* #3—Thru May 9: *Julie Darling*. Beg. May 10: *Rappin'*. #4—Thru May 9: *Police Academy 2*. Beg. May 10: *Rustlers' Rhapsody*. #5—Thru May 9: *Def-Con 4*. Beg. May 10: *Dungeon Master*.
201. **BAY RIDGE—LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—*Code of Silence*. #2—*Desperately Seeking Susan*.

202. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—*Code of Silence*. #2—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Dungeon Master*.
203. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—*Gotcha!* #2—*Stick*. #3—*Mask*.
204. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—*Moving Violations*. #2—*Police Academy 2*. #3—Thru May 9: *Julie Darling*. Beg. May 10: *Rappin'*. #4—*Just One of the Guys*.
206. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Code of Silence*. #2—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Girls Just Want to Have Fun*. #3—*Gotcha!* #4—Thru May 9: *Stick*. Beg. May 10: *Rappin'*. #5—Thru May 9: *Amadeus*. Beg. May 10: *Rustlers' Rhapsody*. #6—Thru May 9: *Julie Darling*.
207. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—*Witness*. #2—*Desperately Seeking Susan*.
208. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—*Code of Silence*. #2—*Julie Darling*. *The Care Bears Movie*. #3—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Rappin'*.
209. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—*The Purple Rose of Cairo*. #2—*The Killing Fields*. *The Care Bears Movie*.
213. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*Gotcha!* #2—*Stick*.
214. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*Lost in America*. #2—*Cat's Eye*. #3—*Berry Gordy's the Last Dragon*. #4—*Police Academy 2*.
215. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru May 9: *Julie Darling*. Beg. May 10: *Rappin'*.
216. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. #1—*Amadeus*. #2—*Beverly Hills Cop*.
217. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru May 9: *Desperately Seeking Susan*. Beg. May 10: *Dungeon Master*. #2—*A Nightmare on Elm Street*. #3—Thru May 9: *Ladyhawke*. Beg. May 10: *Rappin'*. #4—*Moving Violations*. #5—*Code of Silence*.
218. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. *Just One of the Guys*.
219. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Gotcha!* #2—Thru May 9: *The Purple Rose of Cairo*.
220. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—Thru May 9: *Berry Gordy's the Last Dragon*. Beg. May 10: *Rappin'*. #2—Thru May 9: *9 Deaths of the Ninja*. #3—*Code of Silence*.

Queens

(Area Code 718)

300. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—*Code of Silence*. #2—Thru May 9: *Julie Darling*. Beg. May 10: *Rappin'*. #3—*Police Academy 2*. #4—*Just One of the Guys*.
301. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—*Stick*. #2—*Police Academy 2*.
302. **BAYSIDE-MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—*Amadeus*. #2—*The Purple Rose of Cairo*. #3—Thru May 9: *Moving Violations*. #4—*Lost in America*.
303. **CORONA-PLAZA**—Roosevelt Ave. nr. 103rd St. 639-7722. Thru May 9: *Tuff Turf*. Beg. May 10: *The Cotton Club*. *The Woman in Red*.
304. **DOUGLSTON-MOVIEWORLD**—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Gotcha!* #2—*Code of Silence*. #3—*Desperately Seeking Susan*. #4—*Lost in America*. #5—*The Purple Rose of Cairo*. #6—*Mask*. #7—Thru May 9: *Def-Con 4*. Beg. May 10: *Rustlers' Rhapsody*.
305. **ELMHURST-LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Gotcha!* #2—*Stick*.
306. **FLUSHING-PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Code of Silence*. #2—*Just One of the Guys*. #3—*Stick*. #4—*Amadeus*. #5—*A Nightmare on Elm Street*.
307. **FLUSHING-RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—*Def-Con 4*. #2—*Gotcha!* #3—*A Nightmare on Elm Street*.

308. **FLUSHING-RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—Thru May 9: *Stick*. Beg. May 10: *Dungeon Master*. #2—*Berry Gordy's the Last Dragon*. #3—*Police Academy 2*.
309. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—*Code of Silence*. #2—Thru May 9: *Julie Darling*. Beg. May 10: *Rappin'*. #3—*Just One of the Guys*. #4—*Desperately Seeking Susan*.
310. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—*Witness*. #2—*Gotcha!*.
311. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru May 9: *Mask*. #2—Thru May 9: *The Killing Fields*.
312. **FOREST HILLS-CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. Program unavailable.
313. **FOREST HILLS-FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—*Just One of the Guys*. #2—*Ladyhawke*.
314. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. *Witness*.
315. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—*Police Academy 2*. #2—*Moving Violations*. #3—Thru May 9: *Berry Gordy's the Last Dragon*. *The Company of Wolves*. Beg. May 10: *Rappin'*. #4—*Julie Darling*.
316. **FRESH MEADOWS-CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Gotcha!* #2—*The Return of the Soldier*. #3—*Just One of the Guys*. #4—*Code of Silence*. #5—Thru May 9: *Mask*. Beg. May 10: *Rappin'*.
317. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru May 9: *Amadeus*. Beg. May 10: *Rustlers' Rhapsody*. #2—*Beverly Hills Cop*.
318. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—*Code of Silence*. #2—Thru May 9: *Stick*. Beg. May 10: *Rustlers' Rhapsody*. #3—Thru May 9: *The Sure Thing*. Beg. May 10: *Dungeon Master*.
319. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru May 9: *Julie Darling*. #2—*Gotcha!*.
320. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—Thru May 9: *Police Academy 2*. Beg. May 10: *Dungeon Master*. #2—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Rappin'*. #3—Thru May 9: *Just One of the Guys*.
322. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Dr. 268-3636. #1—Thru May 9: *The Breakfast Club*. Beg. May 10: *Beverly Hills Cop*. #2—Thru May 9: *The Killing Fields*.
324. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Code of Silence*. #2—Thru May 9: *Police Academy 2*. Beg. May 10: *Rappin'*.
325. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 9: *Return of the Jedi*. *Johnny Dangerously*.
326. **REGO PARK-LOEWS LEFRACK CITY**—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*9 Deaths of the Ninja*. #2—*Cat's Eye*. #3—*A Nightmare on Elm Street*.
328. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Dungeon Master*. #2—*Mask*. *The Care Bears Movie*.
329. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—*Code of Silence*. #2—*Just One of the Guys*. #3—*Gotcha!*.
330. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Gotcha!* #2—Thru May 9: *Witness*. Beg. May 10: *Rustlers' Rhapsody*.
331. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru May 9: *The Company of Wolves*. *The Exterminator*.

Staten Island

(Area Code 718)

400. **ELTINGVILLE-AMBOY**—356-3800. #1—Thru May 9: *Beverly Hills Cop*. #2—Thru May 9: *Just One of the Guys*.
401. **NEW DORP-HYLAN**—351-6601. #1—Thru May 9: *Lost in America*. Beg. May 10: *Rustlers' Rhapsody*. #2—*Code of Silence*.
402. **NEW DORP-LANE**—351-2110. Thru May 9: *Witness*.

403. **NEW DORP-RAE**—979-0444. #1—*Just One of the Guys*. #2—Thru May 9: *Desperately Seeking Susan*. Beg. May 10: *Dungeon Master*.
404. **NEW DORP-RKO FOX PLAZA**—987-6800. #1—*Gotcha!* #2—*Mask*.
405. **NEW SPRINGVILLE-ISLAND**—761-6666. #1—*Code of Silence*. #2—*Police Academy 2*.
406. **NEW SPRINGVILLE-RKO RICHMOND**—761-3103. *A Nightmare on Elm Street*.

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**—223-2323. #1—Thru May 9: *The Purple Rose of Cairo*. Beg. May 10: *Girls Just Want to Have Fun*. #2—*Code of Silence*.
501. **BALDWIN-RKO**—223-9230. Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Dungeon Master*.
502. **BELLEROSE-RKO**—775-1351. Thru May 7: *Porky's Revenge*. Beg. May 8: *Return of the Jedi*.
506. **EAST MEADOW-FLICK**—794-8008. #1—Thru May 9: *The Purple Rose of Cairo*. Beg. May 10: *Mask*. #2—Thru May 9: *Desperately Seeking Susan*. Beg. May 10: *The Breakfast Club*. #3—*Baby*.
507. **EAST MEADOW-MEADOWBROOK**—731-2423. #1—*Code of Silence*. #2—*Just One of the Guys*. #3—Thru May 9: *Police Academy 2*. Beg. May 10: *Rappin'*. #4—*Julie Darling*.
509. **FLORAL PARK-RKO FLORAL**—352-2280. Thru May 9: *Amadeus*. Beg. May 10: *Dungeon Master*.
510. **FRANKLIN SQUARE-FRANKLIN**—775-3257. #1—*Gotcha!* #2—Thru May 9: *Moving Violations*. Beg. May 10: *Witness*. #3—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Beverly Hills Cop*. #4—Beg. May 10: *Dungeon Master*.
511. **GARDEN CITY-RKO ROOSEVELT FIELD**—741-4007. #1—Thru May 9: *Beverly Hills Cop*. Beg. May 10: *Rustlers' Rhapsody*. #2—*Moving Violations*. #3—*Police Academy 2*.
512. **GARDEN CITY PARK-RKO PARK EAST**—741-8484. *Mask*.
513. **GREAT NECK-SQUIRE**—466-2020. #1—*Desperately Seeking Susan*. #2—Thru May 9: *Just One of the Guys*. Beg. May 10: *Rappin'*. #3—Thru May 9: *Julie Darling*. Beg. May 10: *Rustlers' Rhapsody*.
514. **HEWLETT-RKO**—791-6768. Thru May 7: *Porky's Revenge*. Beg. May 8: *Return of the Jedi*.
515. **HICKSVILLE-HICKSVILLE**—931-0749. #1—*Code of Silence*. #2—Thru May 9: *Just One of the Guys*. Beg. May 10: *Rappin'*.
516. **HICKSVILLE-MID-PLAZA**—433-2400. #1—*Mask*. #2—*Stick*. #3—*Gotcha!* #4—*Berry Gordy's the Last Dragon*. #5—*Amadeus*. #6—*Moving Violations*.
517. **LAWRENCE-RKO**—371-0203. #1—Thru May 9: *Stick*. Beg. May 10: *Dungeon Master*. #2—Beg. May 10: *Rustlers' Rhapsody*. #3—*Gotcha!*.
518. **LEVITTOWN-LEVITTOWN**—731-0516. #1—Thru May 9: *Cat's Eye*. Beg. May 10 (tent.): *Mask*. #2—*The Killing Fields*.
519. **LEVITTOWN-LOEWS NASSAU**—731-5400. #1—*Gotcha!* #2—*Def-Con 4*. #3—*Mask*. #4—*Stick*. #5—*The Breakfast Club*. #6—*Witness*.
520. **LONG BEACH-LIDO**—432-0056. Thru May 9: *The Company of Wolves*. *9 Deaths of the Ninja*. Beg. May 10: *Beverly Hills Cop*. *The Warriors*.
521. **LYNBROOK-LYNBROOK**—593-1033. #1—*Code of Silence*. #2—*Just One of the Guys*. #3—Thru May 9: *Desperately Seeking Susan*. Beg. May 10: *Rappin'*. #4—Thru May 9: *Julie Darling*. Beg. May 10: *Girls Just Want to Have Fun*.
522. **LYNBROOK-STUDIO ONE**—599-1444. *The Purple Rose of Cairo*.
523. **MALVERNE-TWIN**—599-6966. #1—*That's Dancing*. *Mrs. Soffel*. #2—Thru May 9: *The Killing Fields*. Beg. May 10 (tent.): *Mask*.
524. **MANHASSET-MANHASSET**—627-7887. #1—*The Purple Rose of Cairo*. #2—*Lost in America*. #3—*Amadeus*.
525. **MANHASSET-RKO CINEMA**—627-1300. *Witness*.
526. **MASSAPEQUA-PEQUA**—799-6464. *Code of Silence*.

MOVIES

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Just One of the Guys. #2—Beverly Hills Cop. #3—Thru May 9: Moving Violations. Beg. May 10: Girls Just Want to Have Fun. #4—Thru May 9: Berry Gordy's the Last Dragon. Beg. May 10: Rappin'. #5—Desperately Seeking Susan. #6—Police Academy 2. #7—A Nightmare on Elm Street. #8—Thru May 9: Lost in America. Beg. May 10: Rustlers' Rhapsody. #9—Thru May 9: Julie Darling.
528. MERRICK—MALL—623-4424. Program unavailable.
529. MERRICK—TWIN—546-1271. #1—Gotcha! #2—Mask.
530. NEW HYDE PARK—HERRICKS—747-0555. #1—Just One of the Guys. #2—Code of Silence.
531. OCEANSIDE—OCEANSIDE—536-7565. #1—Amadeus. #2—Program unavailable.
532. OLD BETHPAGE—CINE CAPRI—752-1610. Thru May 9: The Sure Thing.
533. PLAINVIEW—OLD COUNTRY—931-4242. #1—Just One of the Guys. #2—Code of Silence.
534. PLAINVIEW—RKO MORTON VILLAGE—938-2323. Thru May 9: Lost in America. Beg. May 10: Dungeon Master.
535. PLAINVIEW—RKO TWIN—931-1333. #1—Thru May 9: Witness. Beg. May 10: Rustlers' Rhapsody. #2—A Nightmare on Elm Street.
536. PORT WASHINGTON—MOVIES—944-6200. #1—Code of Silence. #2—Thru May 9: Desperately Seeking Susan. Beg. May 10: Girls Just Want to Have Fun. #3—Gotcha!
538. ROCKVILLE CENTRE—RKO FANTASY—764-8000. Mask.
539. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Police Academy 2. #2—Witness.
540. ROSLYN—ROSLYN—621-8488. #1—Lily in Love. #2—Thru May 9: A Passage to India. Beg. May 10: My New Partner.
541. SYOSSET—SYOSSET—921-5810. #1—Desperately Seeking Susan. #2—Julie Darling. #3—Thru May 9: Lily in Love.
542. SYOSSET—UA CINEMA 150—364-0700. The Purple Rose of Cairo.
543. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—The Breakfast Club. #2—Moving Violations. #3—Berry Gordy's the Last Dragon.
544. VALLEY STREAM—SUNRISE—825-8700. #1—Julie Darling. #2—Gotcha! #3—Witness. #4—The Care Bears Movie. #5—Police Academy 2. #6—Stick. #7—A Nightmare on Elm Street. #8—Desperately Seeking Susan. #9—Mask. #10—Cat's Eye. #11—Just One of the Guys. #12—Code of Silence. #13—Beverly Hills Cop.
545. WANTAGH—RKO—781-6969. Thru May 9: Amadeus. Beg. May 10: The Killing Fields.
546. WESTBURY—DRIVE-IN—334-3400. #1—Code of Silence. #2—Thru May 9: Moving Violations. Beg. May 10: Girls Just Want to Have Fun. #3—Thru May 9: Just One of the Guys. Beg. May 10: Rustlers' Rhapsody.
547. WESTBURY—WESTBURY—333-1911. #1—Thru May 9: Places in the Heart. #2—Thru May 9: The Killing Fields.

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Code of Silence. #2—Thru May 9: Desperately Seeking Susan. Beg. May 10: Rappin'. #3—Just One of the Guys.
601. BABYLON—RKO—669-0700. #1—Thru May 9: A Nightmare on Elm Street. Beg. May 10: Dungeon Master. #2—Witness.
602. BABYLON—SOUTH BAY—587-7676. #1—Gotcha! #2—Mask. #3—Program unavailable.
603. BAY SHORE—CINEMA—665-1722. Julie Darling.
604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—Police Academy 2. #2—Stick.
605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Code of Silence. #2—Thru May 9: Beverly Hills Cop. Beg. May 10: Rustlers' Rhapsody.
606. BRENTWOOD—BRENTWOOD—273-3900. Code of Silence.
607. CENTER MORICHES—CENTER—878-2100. Thru May 9: Amadeus.
609. COMMACK—MULTIPLEX—462-6953. #1—Code of Silence. #2—Desperately Seeking Susan. #3—Just One of the Guys. #4—Berry Gordy's the Last Dragon. #5—Witness. #6—The Care Bears

Movie. #7—Mask. #8—Gotcha! #9—Police Academy 2. #10—The Breakfast Club. #11—Beverly Hills Cop. #12—Stick.

610. COMMACK—RKO—499-4545. #1—Witness. #2—A Nightmare on Elm Street.
611. CORAM—PINE—698-6442. #1—Code of Silence. #2—Moving Violations. #3—Just One of the Guys. #4—Witness.
612. EAST HAMPTON—CINEMAS—324-0448. #1—The Purple Rose of Cairo. #2—Desperately Seeking Susan. #3—Just One of the Guys. #4—Lost in America. #5—Code of Silence.
613. EAST SETAUKET—RKO FOX—473-2400. A Nightmare on Elm Street.
614. ELWOOD—ELWOOD—499-7800. #1—Thru May 9: Just One of the Guys. Beg. May 10: Rustlers' Rhapsody. #2—Gotcha!
615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Just One of the Guys. #2—Thru May 9: Moving Violations. Beg. May 10: Rappin'.
616. GREENPORT—GREENPORT—477-0500. Beg. May 10: Amadeus.
617. HUNTINGTON—RKO SHORE—421-5200. #1—Lost in America. #2—Code of Silence. #3—Desperately Seeking Susan. #4—Mask.
618. HUNTINGTON—RKO WHITMAN—423-1300. Gotcha!
619. HUNTINGTON—RKO YORK—421-3911. Thru May 9: Witness. Beg. May 10: Rustlers' Rhapsody.
620. ISLIP—ISLIP—581-5200. #1—Gotcha! #2—Code of Silence. #3—Desperately Seeking Susan.
621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Moving Violations.
622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru May 9: Beverly Hills Cop.
623. LINDENHURST—LINDENHURST—888-5400. Julie Darling.
624. MATTITUCK—MATTITUCK—298-4405. #1—Stick. #2—Police Academy 2. #3—Desperately Seeking Susan.
625. MONTAUK—THE MOVIES—668-2393. May 10-12: Program unavailable.
626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Code of Silence. OUTDOOR—Thru May 9: Julie Darling; The Final Terror. Beg. May 10: Rappin'.
628. NORTHPORT—NORTHPORT—261-8600. Thru May 9: The Sure Thing. Beg. May 10: Baby.
629. OAKDALE—OAKDALE—589-8118. Thru May 9: Amadeus. Beg. May 10: Beverly Hills Cop.
631. PATCHOGUE—TRIPLEX—475-0601. #1—Police Academy 2. #2—Julie Darling. #3—Thru May 9: Def-Con 4. Beg. May 10: Rustlers' Rhapsody.
632. PATCHOGUE—RKO PLAZA—475-5225. #1—Gotcha! #2—Thru May 9: A Nightmare on Elm Street. Beg. May 10: Dungeon Master.
633. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. Code of Silence. OUTDOOR—Thru May 9: Moving Violations; Mischief. Beg. May 10: Rappin'.
634. PATCHOGUE—SUNWAVE—475-7766. #1—The Purple Rose of Cairo. #2—Desperately Seeking Susan.
635. PORT JEFFERSON—MINI EAST—928-6555. Desperately Seeking Susan. WEST—The Purple Rose of Cairo.
636. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Thru May 7: Porky's Revenge. Beg. May 8: Return of the Jedi.
637. RIVERHEAD—SUFFOLK—727-3133. Beverly Hills Cop.
639. SAG HARBOR—SAG HARBOR—725-0010. Thru May 9: Amadeus. Beg. May 10: La Nuit de Varennes.
640. SAYVILLE—SAYVILLE—589-0232. #1—Beverly Hills Cop. #2—Just One of the Guys; The Care Bears Movie. #3—Mask.
642. SHIRLEY—TWIN—281-4466. #1—Thru May 9: The Killing Fields. Beg. May 10 (tent.): Stick. #2—Thru May 9: Return of the Jedi. Beg. May 10 (tent.): Fraternity Vacation.
643. SMITHTOWN—SMITHTOWN—265-1551. Thru May 9: Just One of the Guys. Beg. May 10 (tent.): Beverly Hills Cop.
644. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Gotcha! #2—Thru May 9: Witness. Beg. May 10: Rustlers' Rhapsody. #3—Thru May 9: A Passage to India. Beg. May 10: Just One of the Guys.

645. STONY BROOK—LOEWS—751-2300. #1—Gotcha! #2—Stick. #3—Mask.
646. WEST ISLIP—TWIN—669-2626. #1—Beverly Hills Cop. #2—Return of the Jedi.
647. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Thru May 9: Stick. Beg. May 10: Rustlers' Rhapsody. #2—Gotcha!; The Care Bears Movie.
648. WESTHAMPTON—WESTHAMPTON—288-1500. Thru May 9: Lily in Love. Beg. May 10: Lost in America.

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Just One of the Guys. #2—Desperately Seeking Susan.
701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru May 9: Mask. Beg. May 10: Rustlers' Rhapsody.
702. BRONXVILLE—BRONXVILLE—961-4030. #1—Just One of the Guys. #2—Code of Silence. #3—Ladyhawke.
703. GREENBURGH—CINEMA 100—946-4680. #1—Code of Silence. #2—Desperately Seeking Susan.
705. HARTSDALE—CINEMA—428-2200. #1—Thru May 9: Police Academy 2. Beg. May 10: Rustlers' Rhapsody. #2—Witness. #3—Thru May 9: Mask. #4—Gotcha!
706. LARCHMONT—PLAYHOUSE—834-3001. Amadeus.
707. MAMARONECK—PLAYHOUSE—698-2200. #1—Desperately Seeking Susan. #2—Code of Silence. #3—Just One of the Guys. #4—Thru May 9: Julie Darling. Beg. May 10: Rappin'.
708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru May 9: The Purple Rose of Cairo. Beg. May 10 (tent.): The Killing Fields. #2—Gotcha!
709. MOUNT VERNON—PARKWAY—664-3311. Thru May 9 (tent.): Mask. Beg. May 10 (tent.): Witness.
710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—A Nightmare on Elm Street. #2—The Killing Fields. #3—Thru May 9: Just One of the Guys. Beg. May 10: Dungeon Master. #4—Thru May 9: Def-Con 4; Julie Darling. Beg. May 10: Rappin'. #5—Gotcha! #6—Berry Gordy's the Last Dragon. #7—Code of Silence.
712. OSSINING—ARCADIAN—941-5200. #1—The Killing Fields; The Care Bears Movie. #2—Gotcha! #3—Code of Silence.
713. PEEKSKILL—BEACH—737-6262. #1—Code of Silence. #2—Thru May 9: Stick. #3—Thru May 9: Witness. #4—Thru May 9: Mask. #5—Thru May 9: Desperately Seeking Susan.
714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru May 9: Police Academy 2. Beg. May 10: Rustlers' Rhapsody. #2—Thru May 9: Moving Violations. #3—Gotcha! #4—Thru May 9: A Nightmare on Elm Street.
715. PELHAM—PICTURE HOUSE—738-3160. Thru May 9: Mask.
716. PLEASANTVILLE—ROME—769-0720. #1—Amadeus. #2—Thru May 9: Desperately Seeking Susan. Beg. May 10: Rustlers' Rhapsody.
717. RYE—RYE RIDGE—939-8177. #1—Gotcha! #2—Thru May 9: Witness. Beg. May 10: Rustlers' Rhapsody.
718. SCARSDALE—FINE ARTS—723-6699. Thru May 9: My New Partner. Beg. May 10: Camila.
719. SCARSDALE—PLAZA—725-0078. Thru May 9: The Killing Fields. Beg. May 10: Witness.
720. WHITE PLAINS—GALLERIA—997-8198. #1—Thru May 9: Moving Violations. #2—Thru May 9: Stick.
721. WHITE PLAINS—UA CINEMA—946-2820. Thru May 9: Julie Darling. Beg. May 10: Rappin'.
724. YONKERS—MOVELAND—793-0002. #1—Gotcha! #2—Lost in America. #3—The Purple Rose of Cairo. #4—Thru May 9: Moving Violations. Beg. May 10: Rustlers' Rhapsody.
725. YONKERS—PARK HILL—969-4477. #1—Code of Silence. #2—Julie Darling. #3—A Nightmare on Elm Street.
726. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—Beverly Hills Cop. #2—Just One of the Guys.

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—358-1844. Beg. May 10: *Rappin'*.
751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *Gotcha!*; *Cloak and Dagger*.
752. NANUET—MALL—623-6336. Program unavailable.
753. NANUET—ROUTE 59—623-3355. *Moving Violations*.
754. NANUET—RKO MOVIES—623-0211. #1—*Gotcha!* #2—*Just One of the Guys*. #3—*Amadeus*. #4—*Desperately Seeking Susan*. #5—*Code of Silence*.
755. NEW CITY—TOWN—634-5100. #1—*Code of Silence*. #2—*Gotcha!*
756. NEW CITY—UA CINEMA 304—634-8200. #1—*Just One of the Guys*. #2—Thru May 9: *Desperately Seeking Susan*. Beg. May 10: *Rappin'*.
757. NYACK—CINEMA EAST—358-6631. Thru May 9: *Witness*. Beg. May 10: *Rustlers' Rhapsody*.
758. ORANGEBURG—303 DRIVE-IN—359-2021. *Code of Silence*; *Julie Darling*.
759. PEARL RIVER—CENTRAL—735-2530. *Stick*.
760. PEARL RIVER—PEARL RIVER—735-6500. *Mask*.
761. SPRING VALLEY—CINEMA 45—352-1445. *Beverly Hills Cop*.
762. SPRING VALLEY—PIX—425-6902. #1—*Witness*. #2—Thru May 9: *Mask*. Beg. May 10: *Rustlers' Rhapsody*.
763. STONY POINT—9 W CINEMA—942-0303. *Code of Silence*.
764. SUFFERN—LAFAYETTE—357-6030. *Lost in America*.
765. WEST HAVERSTRAW—PLAZA—947-2220. *Moving Violations*.

Connecticut

(Area Code 203)
Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Amadeus*. #2—*Gotcha!*
801. DANBURY—CINE—743-2200. #1—*Just One of the Guys*. #2—*Beverly Hills Cop*. #3—*Ladyhawke*.
802. DANBURY—CINEMA—748-2923. #1—Thru May 9: *Moving Violations*. Beg. May 10: *Rustlers' Rhapsody*. #2—*Desperately Seeking Susan*.
803. DANBURY—PALACE—748-7496. #1—*Code of Silence*. #2—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Dungeon Master*. #3—Thru May 9: *Witness*. Beg. May 10: *Rappin'*.
804. DARIEN—PLAYHOUSE—655-0100. *Amadeus*.
805. FAIRFIELD—COMMUNITY—255-6555. #1—*Julie Darling*; *The Care Bears Movie*. #2—*Gotcha!*
806. FAIRFIELD—COUNTY—334-1411. Thru May 9: *Desperately Seeking Susan*. Beg. May 10: *Rappin'*.
807. GREENWICH—CINEMA—869-6030. #1—*Stick*. #2—*Gotcha!*
808. GREENWICH—PLAZA—869-4030. #1—*The Purple Rose of Cairo*. #2—*Just One of the Guys*. #3—*The Return of the Soldier*.
809. NEW CANAAN—PLAYHOUSE—966-0600. Thru May 9: *The Killing Fields*. Beg. May 10: *Rustlers' Rhapsody*.
810. NORWALK—CINEMA—838-4504. #1—Thru May 9: *Julie Darling*. Beg. May 10: *Rappin'*. #2—*Code of Silence*.
811. NORWALK—NORWALK—866-9202. *Just One of the Guys*.
812. SOUTH NORWALK—SONO—866-9202. Thru May 10: *A Sunday in the Country*; May 8-9: *Nicaragua: No Pasaran*. May 11-14: *Tchoa Pantin*.
813. SPRINGDALE—STATE—325-0250. Thru May 9: *Beverly Hills Cop*. Beg. May 10: *Witness*.
814. STAMFORD—AVON—324-9205. #1—Thru May 9: *The New Kids*. Beg. May 10: *Dungeon Master*. #2—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Rappin'*.
815. STAMFORD—CINEMA—324-3100. #1—*Code of Silence*. #2—*Desperately Seeking Susan*. #3—*Ladyhawke*.
816. STAMFORD—PARK PLACE—323-1600. #1—Thru May 9: *Amadeus*. Beg. May 10: *My New Partner*.

- #2—Thru May 9: *César and Rosalie*; *Dear Inspector*. Beg. May 10: *Seven Beauties*; *Swept Away*.
817. STAMFORD—RIDGEWAY—323-5000. #1—Thru May 9: *Police Academy 2*. Beg. May 10: *Rustlers' Rhapsody*. #2—*Lily in Love*.
818. TRUMBULL—TRANS-LUX—374-0462. #1—*Code of Silence*. #2—Thru May 9: *Just One of the Guys*. Beg. May 10: *Rappin'*. #3—Thru May 9: *Police Academy 2*. Beg. May 10: *Rustlers' Rhapsody*.
819. WESTPORT—FINE ARTS—227-3324. #1—*Witness*. #2—*Gotcha!* #3—227-9619. *Desperately Seeking Susan*. #4—226-6666. *Stick*.
820. WESTPORT—POST—227-0500. Thru May 9: *Amadeus*. Beg. May 10: *Rustlers' Rhapsody*.
821. WILTON—CINEMA—762-5678. *Mask*; *The Care Bears Movie*.

New Jersey

(Area Code 201)
Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru May 9: *Desperately Seeking Susan*. Beg. May 10: *Rustlers' Rhapsody*. #2—*Gotcha!* #3—Thru May 9: *Just One of the Guys*.
901. HARRISON—WARNER—482-8550. #1—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Dungeon Master*. #2—Thru May 9: *Moving Violations*. Beg. May 10: *Girls Just Want to Have Fun*.
902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru May 9: *Just One of the Guys*. #2—Thru May 9: *Desperately Seeking Susan*.
903. JERSEY CITY—LOEWS—653-4600. #1—*Gotcha!* #2—*A Nightmare on Elm Street*. #3—*The Company of Wolves*.
904. JERSEY CITY—STATE—653-5200. #1—*Code of Silence*. #2—*Berry Gordy's the Last Dragon*. #3—*Police Academy 2*. #4—Beg. May 10: *Rappin'*.
905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Moving Violations*. #2—*Just One of the Guys*. #3—*Code of Silence*. #4—*Def-Con 4*.
906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Witness*. #2—*Desperately Seeking Susan*. #3—*Police Academy 2*. #4—*Ladyhawke*. #5—*Gotcha!* #6—*Stick*.
908. WEST NEW YORK—MAYFAIR—865-2010. Beg. May 10: *The Company of Wolves*.

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Desperately Seeking Susan*.
911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru May 9: *Police Academy 2*. Beg. May 10: *Rustlers' Rhapsody*. #2—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Dungeon Master*.
912. CEDAR GROVE—CINEMA 23—239-1462. *Lost in America*.
915. LIVINGSTON—COLONY—992-0800. *Code of Silence*.
916. MAPLEWOOD—MAPLEWOOD—763-3100. *The Purple Rose of Cairo*.
917. MILLBURN—RKO—376-0800. #1—*Witness*. #2—*Gotcha!*
918. MONTCLAIR—CLARIDGE—746-5564. #1—*Code of Silence*. #2—*The Killing Fields*. #3—*Mask*.
919. MONTCLAIR—WELLMONT—783-9500. #1—*Berry Gordy's the Last Dragon*. #2—*Beverly Hills Cop*. #3—Thru May 9: *Witness*. Beg. May 10: *Girls Just Want to Have Fun*.
920. NUTLEY—FRANKLIN—667-1777. #1—*Just One of the Guys*. #2—Thru May 9: *Stick*. Beg. May 10: *Girls Just Want to Have Fun*. #3—*Desperately Seeking Susan*.
921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Desperately Seeking Susan*. #2—*Amadeus*. #3—*The Purple Rose of Cairo*.
922. VERONA—VERONA—239-0880. Thru May 9: *Just One of the Guys*. Beg. May 10: *Rappin'*.
923. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru May 9: *Stick*. Beg. May 10: *Rustlers' Rhapsody*. #2—Thru May 9: *Police Academy 2*. #3—*Gotcha!*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru May 9: *The Killing Fields*.

931. CRANFORD—RKO—276-9120. #1—*Gotcha!* #2—*Witness*.
932. ELIZABETH—ELMORA—352-3483. *Just One of the Guys*.
933. LINDEN—TWIN—925-9787. #1—Thru May 9: *Beverly Hills Cop*. Beg. May 10 (tent.): *Girls Just Want to Have Fun*. #2—*Code of Silence*.
934. ROSELLE PARK—PARK—245-0358. *Beverly Hills Cop*.
935. SUMMIT—STRAND—273-3900. *Desperately Seeking Susan*; *The Care Bears Movie*.
937. UNION—LOST PICTURE SHOW—964-4497. *The Purple Rose of Cairo*.
938. UNION—RKO—686-4373. #1—Thru May 9: *Lost in America*. Beg. May 10: *Rustlers' Rhapsody*. #2—Thru May 9: *A Nightmare on Elm Street*.
939. WESTFIELD—RIALTO—232-1288. #1—Thru May 9: *Moving Violations*. Beg. May 10: *Rappin'*. #2—*Desperately Seeking Susan*. #3—*Just One of the Guys*.
940. WESTFIELD—TWIN—654-4720. #1—*The Purple Rose of Cairo*. #2—*Code of Silence*.

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Gotcha!*
951. CLOSTER—CLOSTER—768-8800. Thru May 9: *Amadeus*. Beg. May 10: *Rustlers' Rhapsody*.
952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Code of Silence*. #2—*Stick*. #3—*Mask*. #4—*A Nightmare on Elm Street*.
953. EMERSON—TOWN—261-1000. *Code of Silence*.
954. FAIR LAWN—HYWAY—796-1717. #1—*Just One of the Guys*. #2—Thru May 9: *Julie Darling*. Beg. May 10: *Rappin'*.
955. FAIRVIEW—TWIN—941-2424. #1—*Gotcha!* #2—*Desperately Seeking Susan*.
956. FORT LEE—LINWOOD—944-6900. #1—*The Purple Rose of Cairo*. #2—*Just One of the Guys*.
957. FORT LEE—SHARON—224-0202. Thru May 9: *Amadeus*.
958. OAKLAND—TWIN—337-4478. #1—*Code of Silence*. #2—*Police Academy 2*.
959. PALISADES PARK—PARK LANE—944-1086. #1—Thru May 9: *The Sure Thing*. #2—Thru May 9: *The Killing Fields*.
960. PARAMUS—BERGEN MALL—845-4449. *The Purple Rose of Cairo*.
961. PARAMUS—CINEMA 35—845-5070. *Gotcha!*
963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Code of Silence*. #2—*Def-Con 4*. #3—*Lost in America*. #4—*The Breakfast Club*. #5—*Beverly Hills Cop*. #6—*Moving Violations*. #7—*Berry Gordy's the Last Dragon*. #8—Thru May 9: *Witness*. Thru May 9: *Rustlers' Rhapsody*. #9—*Ladyhawke*. #10—*Mask*.
964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Desperately Seeking Susan*. #2—Thru May 9: *A Nightmare on Elm Street*. Beg. May 10: *Dungeon Master*. #3—*Police Academy 2*.
965. RAMSEY—CINEMA—825-2090. Thru May 9: *Desperately Seeking Susan*. Beg. May 10: *Girls Just Want to Have Fun*.
966. RAMSEY—INTERSTATE—327-0153. Program unavailable.
967. RIDGEFIELD PARK—RIALTO—641-0617. Thru May 9: *Return of the Jedi*. Beg. May 10: *Witness*.
968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Code of Silence*. #2—*Desperately Seeking Susan*. #3—*Beverly Hills Cop*. #4—Thru May 9: *Moving Violations*. Beg. May 10: *Rustlers' Rhapsody*.
969. RIDGEWOOD—ROSEBUD—670-9183. Thru May 9: *Rear Window*. May 10-12: *State Fair*. May 13-16: *A Man and a Woman*.
970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru May 9: *Witness*. #2—Thru May 9: *Porky's Revenge*.
971. TEANECK—MOVIE CITY—836-3334. #1—*Just One of the Guys*. #2—*Stick*. #3—Thru May 9: *The Purple Rose of Cairo*. #4—Thru May 9: *Julie Darling*.
972. TENAFLY—BERGEN—567-0004. *The Return of the Soldier*.
973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Gotcha!*
974. WESTWOOD—PASCACK—664-3200. *Desperately Seeking Susan*.

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(LIST AS OF APRIL 21, 1985)

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Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
K:	No one under 17 admitted.

New Films

* New films recommended by *New York*'s critic.

ALMOST YOU—(1 hr. 36 min., '85) A comedy about a young married couple in New York City who struggle to maintain their relationship. With Brooke Adams, Griffin Dunne, Karen Young, Marty Watt, Josh Mostel, and Christine Estabrook. Screenplay by Mark Horowitz. Dir. Adam Brooks. R. 48

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adapted his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish boy. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 20, 41, 43, 81, 206, 216, 302, 306, 317, 509, 516, 524, 531, 545, 607, 616, 629, 639, 706, 716, 754, 800, 804, 816, 820, 921, 951, 957

BERRY GORDY'S THE LAST DRAGON—(1 hr. 48 min., '85) An urban fairy tale about a beautiful V.J. and a martial arts expert who rescues her from kidnappers. With Vanity, Taimak, Julius J. Carry III. Music by Stevie Wonder, Smokey Robinson, and other Motown artists. Dir. Michael Schultz. PG-13. 36, 68, 100, 111, 114, 214, 220, 308, 315, 516, 527, 543, 609, 710, 904, 919, 963

* **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 24, 37, 216, 317, 322, 400, 510, 511, 520, 527, 544, 605, 609, 622, 629, 637, 640, 643, 646, 726, 761, 801, 813, 919, 933, 934, 963, 968

* **BIZET'S CARMEN**—(2 hr. 32 min., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisfying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, plains, and social hierarchy of Andalusia. The opening bull-fighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Plácido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. The American-born Migenes-Johnson is the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. (Oct. 8, 1984) PG. 54, 89

* **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 5

CAMILA—(1 hr. 45 min., '84) In Spanish, Eng. subtitles. A high-born woman and a priest run away together in early 19th-century Argentina. This erotic drama comes out for sexual passion and candor, and it castigates male chauvinism, repression, and hypocrisy. It takes all the right positions, and at least one of the erotic scenes has real heat. But the movie is entirely predictable: Once you get the premise, everything else follows mechanically. So-so direction by Maria Luisa Bemberg, who is in her sixties. Starring Susu Pecoraro and Imanol Arias. 13, 81

CODE OF SILENCE—(1 hr. 42 min., '85) Chuck Norris stars as a Chicago cop who fights the "code of silence"—the refusal to inform on one's comrades—of two rival crime organizations and of the police department itself. With Henry Silva, Bert Remsen, and Molly Hagen. Dir. Andy Davis. R. 39, 52, 66, 85, 90, 100, 102, 103, 106, 114, 201, 202, 206, 208, 217, 220, 300, 304, 306, 309, 316, 318, 324, 329, 401, 405, 500, 507, 515, 521, 526, 530, 533, 536, 544, 546, 600, 605, 606, 609, 611, 612, 617, 620, 626, 633, 702, 703, 707, 710, 712, 713, 725, 754, 755, 758, 763, 803, 810, 815, 818, 904, 905, 915, 918, 933, 940, 952, 953, 958, 963, 968

THE COMPANY OF WOLVES—(1 hr. 35 min., '85) A teenage girl's lurid dreams of witches and werewolves become interwoven with a tale told by her grandmother. With Angela Lansbury, David Warner, Micha Bergese, and Sarah Patterson. Dir. Neil Jordan. R. 13, 34, 315, 331, 520, 903, 908

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleeshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was)

but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 25, 60, 65, 80, 86, 104, 201, 207, 217, 304, 309, 403, 506, 513, 521, 527, 536, 541, 544, 600, 609, 612, 617, 620, 624, 634, 635, 700, 703, 707, 713, 716, 754, 756, 802, 806, 815, 819, 900, 902, 906, 910, 920, 921, 935, 939, 955, 964, 965, 968, 974

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 4

FRENCH CANCAN—(1 hr. 45 min., '55) In French, Eng. subtitles. Backstage romance during the creation of the Moulin Rouge in the Belle Epoque Paris of the 1880s. With Jean Gabin, Françoise Arnoul, Maria Felix, and Edith Piaf. Written and directed by Jean Renoir. 54

GEORGE STEVENS: A FILMMAKER'S JOURNEY—(1 hr. 53 min., '84) Reviewed in this issue. 84

GIRLS JUST WANT TO HAVE FUN—(1 hr. 27 min., '85) Two teenage girls realize their ambition to appear on a nationally televised dance program. With Sarah Jessica Parker, Lee Montgomery, Morgan Woodward, Jonathan Silverman, and Helen Hunt. Screenplay by Amy Spies. Dir. Alan Metter. PG. 24, 30, 200, 206, 500, 521, 527, 536, 546, 901, 919, 920, 933, 965

* **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman Nixau. (July 30, 1984) PG. 63

GOTCHA!—(1 hr. 40 min., '85) A sophomore from UCLA, on a spring break in Europe, finds even more romance and adventure than he expected. With Anthony Edwards, Linda Fiorentino, Nick Corri, Klaus Loewitsch, Alex Rocco, and Marla Adams. Screenplay by Dan Gordon. Dir. Jeff Kanew. PG-13. 25, 33, 62, 86, 90, 100, 104, 108, 114, 200, 203, 206, 213, 219, 304, 305, 307, 310, 316, 319, 329, 330, 404, 510, 516, 517, 519, 529, 536, 544, 602, 609, 614, 618, 620, 632, 644, 645, 647, 705, 708, 710, 712, 714, 717, 724, 751, 754, 755, 800, 805, 807, 819, 900, 903, 906, 917, 923, 931, 950, 955, 961, 973

JUST ONE OF THE GUYS—(1 hr. 40 min., '85) A comedy about a teenage girl who, in order to win a journalism competition, goes undercover as a male student in her own high school. With Joyce Hyser, Billy Jacoby, William Zabka. Screenplay by Dennis Feldman and Jeff Franklin. Dir. Lisa Gottlieb. PG-13. 20, 22, 39, 67, 87, 106, 111, 114, 204, 218, 300, 306, 309, 313, 316, 320, 329, 400, 403, 507, 513, 515, 521, 527, 530, 533, 544, 546, 600, 609, 611, 612, 614, 615, 640, 643, 644, 700, 702, 707, 710, 726, 754, 756, 801, 808, 811, 818, 900, 902, 905, 920, 922, 932, 939, 954, 956, 971

* **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the

man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 9, 32, 209, 311, 322, 518, 523, 545, 547, 642, 708, 710, 712, 719, 809, 918, 930, 959

LADYHAWKE—(2 hr. 1 min., '85) Reviewed in this issue. PG-13. 30, 45, 86, 217, 313, 702, 801, 815, 906, 963

LILY IN LOVE—(1 hr. 42 min., '85) Reviewed in this issue. PG-13. 53, 540, 541, 648, 817

LITTLE TREASURE—(1 hr. 35 min., '85) When a topless dancer goes to see her estranged, dying father in a small Mexican village, he tells her about treasure: romance and adventure follow. With Margot Kidder, Ted Danson, and Burt Lancaster. Written and directed by Alan Sharp. R. 60

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 7, 52, 86, 214, 302, 304, 401, 524, 527, 612, 617, 648, 724, 764, 912, 938, 963

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 12, 32, 62, 86, 114, 203, 304, 311, 316, 328, 404, 506, 512, 516, 518, 519, 523, 529, 538, 544, 602, 609, 617, 640, 645, 701, 705, 709, 713, 715, 760, 762, 821, 918, 952, 963

MOVING VIOLATIONS—(1 hr. 30 min., '85) A send-up of traffic school, following the adventures of an inept group of students and their overzealous instructors. With John Murray, Jennifer Tilly, James Keach, Wendie Jo Sperber, Sally Kellerman, and Clara ("Where's the beef?") Peller. Screenplay by Neal Israel and Pat Proft. Dir. Israel. PG-13. 32, 48, 102, 106, 114, 204, 217, 302, 315, 510, 511, 516, 527, 543, 546, 611, 615, 621, 633, 714, 720, 724, 753, 765, 802, 901, 905, 939, 963, 968

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. A French formula job about a genially corrupt Parisian cop (Philippe Noiret) who is forced to team up with a sternly principled young member of the force (Thierry Lhermitte). Enraged, the old bribe-taker plays prank after prank on his surly partner until he loosens up. Apart from some outrageously jovial moments from the normally melancholy Noiret, the film, which won the César for best picture of 1984, is remarkable only for how thoroughly it appears to plunder American commercial television. Dir. Claude Zidi. (Apr. 15, 1985) R. 84, 540, 718, 816

1918—(1 hr. 31 min., '85) Reviewed in this issue. 53

*** A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 20, 46, 87, 540, 644

PETTIT CON—(1 hr. 30 min., '84) In French, Eng. subtitles. Michel (Bernard Brieux), the hero of this rather sour comedy written and directed by Gérard Lauzier, is an insufferably self-absorbed eighteen-year-old prig who keeps a diary full of banal deep thoughts. Alienated from his loving, overbearing father (Guy Marchand), Michel fancies himself an artist or revolutionary, and he idealizes the outcasts of Paris—the people who are everything that his rich dad is not. What happens to Michel is an elaborate exercise in ironic disillusionment: Every single one of his dreams turns out to be false. The picture is amusing but thin—Lauzier pursues his one idea relentlessly but without really knowing how to bring it to life, and Bernard Brieux isn't appealing enough to make us like Michel in spite of his idiosyncrasies. (Apr. 29, 1985) R. 49

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy*, return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Screenplay by Barry Blaustein and David Sheffield. Dir. Jerry Paris. PG-13. 32, 68, 85, 103, 111, 114, 200, 204, 214, 300, 301, 308, 315, 320, 324, 405, 507, 511, 527, 539, 541, 604, 609, 624, 631, 705, 714, 817, 818, 904, 906, 911, 923, 958, 964

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muted. The humor seems caught on the screen, or perhaps behind the screen—it doesn't play. See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 50

PUMPING IRON II: THE WOMEN—(1 hr. 47 min., '85) A pseudo-documentary (most of it was staged) about women's bodybuilding, climaxing in a made-up contest at Caesars Palace in Las Vegas in 1983. The subject produces reactions ranging from admiration to nausea, and as a competitive "sport" it's a bit of a crock. The movie is intermittently entertaining and might be much more so if it weren't structured as a didactic melodrama pitting women bodybuilders who are traditionally "feminine" (muscles plus grace) against a new, revolutionary practitioner, Bev Francis of Australia, who grows pecs, lats, and deltoids as large as a man's. We're supposed to disdain the traditionalists and root for the non-nonsense athlete. Will the judges applaud Bev's exploding deltoids? Or will the silly old mummies, terrified of the revolution that is sweeping womanhood, cling to their outmoded, uptight idea of femininity and reward the prize to one of the girls with long hair and graceful limbs? Even if you find these peculiar questions interesting, you may not be enamored of the movie's approach to its subject, which is to loudly imply that any man repelled by big muscles on women must be frightened or anti-feminist. The movie turns moralistic about its own hustle. With Rachel McLish and Carla Dunlap. Written by Charles Gaines and George Butler; dir. Butler. (May 6, 1984) 47

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era

hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 35, 61, 82, 106, 209, 219, 302, 304, 500, 506, 522, 524, 542, 612, 634, 635, 708, 724, 808, 916, 921, 937, 940, 956, 960, 971

RAPPIN'—(1 hr. 32 min., '85) Mario Van Peebles is John Rappin' Hood, a "rap" champ who leads his neighborhood in a battle with a greedy landlord. With Tasia Valenza, Charles Flohe, and Melvin Plowden. Screenplay by Adam Friedman and Robert Litz. Dir. Joel Silberg. PG. 39, 67, 90, 106, 200, 204, 206, 208, 215, 217, 220, 300, 309, 315, 316, 320, 324, 507, 513, 515, 521, 527, 600, 615, 626, 633, 707, 710, 721, 750, 756, 803, 806, 810, 814, 818, 904, 922, 939, 954

THE RETURN OF THE SOLDIER—(1 hr. 41 min., '84) A shell-shocked British soldier, an aristocrat, returns home from World War I obsessed with the memory of a love affair twenty years earlier, and indifferent to the feelings of his wife and spinster cousin. With Alan Bates, Glenda Jackson, Julie Christie, and Ann-Margret. Based on the novel by Rebecca West; screenplay by Hugh Whitmore. Dir. Alan Bridges. 12, 316, 808, 972

RUSTLERS' RHAPSODY—(1 hr. 28 min., '85) A Western spoof starring Tom Berenger as Rex O'Herrihan, the singing cowboy. With G. W. Bailey, Marilu Henner, Fernando Rey, and Andy Griffith. Written and directed by Hugh Wilson. PG. 33, 86, 103, 106, 200, 206, 304, 317, 318, 330, 401, 511, 513, 517, 527, 535, 546, 605, 614, 619, 631, 644, 647, 701, 705, 714, 716, 717, 724, 757, 762, 802, 809, 817, 818, 820, 900, 911, 923, 938, 951, 963, 968

SECRET PLACES—(1 hr. 36 min., '85) The teenage daughter of a German refugee family enrolls at a school for girls in rural England during World War II. With Marie-Theres Relin, Tara Macgowan, Cassie Stuart, and Jenny Agutter. Screenplay by Zaida Barron, based on the novel by Janice Elliot. Dir. Barron. PG-13. 49

STICK—(1 hr. 46 min., '85) Reviewed in this issue. R. 25, 33, 66, 85, 90, 108, 114, 200, 203, 206, 213, 301, 305, 306, 308, 318, 516, 517, 519, 544, 604, 609, 624, 642, 645, 647, 713, 720, 759, 807, 819, 906, 920, 923, 952, 971

*** STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unacknowledged, and a delight. (Nov. 5, 1984) 6

*** STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to

meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 13

★ **STREETWISE**—(1 hr. 32 min., '84) An excellent cinéma-vérité documentary about the hellish, pathetic, but curiously companionable lives of teen run-aways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than most treatments of the subject, for it centers on the obvious and immediate causes of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then helplessly go out and emulate them. In a self-destructive way, they express their love. The film originated in a *Life* Magazine article by writer Cheryl McCall and photographer Mary Ellen Mark; together they worked with British director Martin Bell on the film. Music by Tom Waits. (Apr. 15, 1985) 82

★ **THE SURE THING**—(1 hr. 34 min., '85) Charming. John Cusack, an eighteen-year-old with a slightly melancholy face, is Walter "Gib" Gibson, an Ivy League freshman with an incredibly fast mouth and zero sexual confidence. Eager for girls yet scared, Gib sets off, at Christmas-vacation time, for the Coast, where his best friend has promised him an introduction to a "sure thing"—a happily promiscuous beach-bunny blonde. Along the way, he accidentally links up with a girl he already knows at school—Alison Brabbury (Daphne Zuniga), who keeps a very serious expression on her face at all times and marks everything down in her schedule book. Out on the road, she and Gib fight, get stranded, get soaked in a downpour; they hole up in bus stations and motels, fight and fight again, and they both lose interest in the sexual partners they set out to see. In brief, *The Sure Thing* is *It Happened One Night Goes to College*. A formula? Yes, but a good one when it works, and Cusack makes it fresh. Despite the background of dorm parties and college girl-groping, this is a delicate movie. Rob Reiner, the director, has a sweet touch. Written by Steven L. Bloom and Jonathan Roberts. (Mar. 18, 1985) PG-13. 21, 51, 318, 532, 628, 959

★ **THE TIMES OF HARVEY MILK**—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 4

★ **TWENTY YEARS LATER**—(1 hr. 59 min., '84) In Portuguese, Eng. subtitles. A semi-documentary narrative, combining fiction and non-fiction, about the widow of assassinated peasant leader Joao Pedro Teixeira of northeastern Brazil. Director Eduardo Coutinho began filming in 1964, but the negative was confiscated during a military coup, and work on the film was suspended for seventeen years. 1

★ **WHAT HAVE I DONE TO DESERVE THIS?**—(1 hr. 40 min., '84) In Spanish, Eng. subtitles. A scandalous success from post-Franco Spain. Gloria (Carmen Maura), a lower-middle-class Madrid housewife, lives with her family in a ghastly new housing project and suffers, in comic profusion, the indignities of being a woman in modern Spain. Her family is falling apart, and Gloria, who works her elbows raw, can't even get decently laid. This deadpan comedy is startling and tonic; it breathes freedom and pleasure in freedom. The young writer-director, Pedro Almodovar, brings a sense of classical form to rude, cabaret-style satire. He mixes Fassbinder's sympathy for the insulted and the injured with Buñuel's dark jokes about the indecency of most human behavior. He's nowhere near as pure as either of those two; Almodovar is primarily an entertainer, and the picture has a casual, cruddy feel to it—an overlay of fun and dirty talk, a prankster's scatological glee. See it—you won't be disappointed. (Apr. 29, 1985) 5

★ **WHEN THE RAVEN FLIES**—(1 hr. 49 min., '84) In Icelandic, Eng. subtitles. An homage to the spaghetti Westerns of Sergio Leone, set among the Vikings of the tenth century, in which the hero tracks down the men who murdered his parents and abducted his sister when he was a small boy. With Jacob Thor Einarsson. Written and directed by Hrafn Gunnlaugsson. 1

★ **WHERE'S PICONE?**—(1 hr. 52 min., '84) In Italian, Eng. subtitles. In this political satire, a Neapolitan la-

borer immolates himself after being laid off, and then mysteriously disappears; his wife, with the help of a bumbling opportunist, tries to find him. With Giancarlo Giannini and Lina Sastri. Screenplay by Nanni Loy and Elvio Porta. Dir. Loy. 13

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 64, 86, 207, 310, 314, 330, 402, 510, 519, 525, 535, 539, 544, 601, 609, 610, 611, 619, 644, 705, 709, 713, 717, 719, 757, 762, 803, 813, 819, 906, 917, 919, 931, 963, 967, 970

Revivals

★ **BABY, IT'S YOU**—(1 hr. 45 min., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano), and a bright, ambitious, upper-middle-class Jewish girl (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The affair is set against the changing culture of the sixties. Dir. John Sayles. 38

★ **BADLANDS**—(1 hr. 34 min., '73) The very impressive writing-directing debut of Terrence Malick, about a mass murderer and his impressionable girl friend, with convincing, realistic performances by Martin Sheen and Sissy Spacek. 38

★ **BONNIE AND CLYDE**—(1 hr. 51 min., '67) The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. A gripping and controversial film, with fine performances by Warren Beatty, Faye Dunaway, Gene Hackman, and Estelle Parsons. Dir. Arthur Penn. 38

★ **CABIN IN THE SKY**—(1 hr. 39 min., '43) A silly story about churchgoing-versus-hell-raising folk, this all-black musical is one of the few that provided a showcase for the tragically wasted talents of black performers. Eddie "Rochester" Anderson is an engagingly comic ne'er-do-well, and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in numbers such as "Happiness Is Just a Thing Called Joe." The marvelous score also includes "Honey in the Honeycomb" and, in a show-stopping number, the dazzling Bubbles (John William Sublett) doing his specialty, "Shine." Dir. Vincente Minnelli. 83

★ **CAMILLE** (1936)—(1 hr. 48 min.) The utterly bewildering title for *The Lady of the Camellias*, starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard M-G-M script and supporting players. Dir. George Cukor. 8

★ **A DOUBLE LIFE**—(1 hr. 42 min., '48) A stirring drama, written by Ruth Gordon and Garson Kanin, about a famous Broadway actor (Ronald Colman) whose stage roles, especially Othello, affect his off-stage life. This was the film for which Colman finally, belatedly won an Oscar. With Signe Hasso, Edmond O'Brien, Shelley Winters, and Ray Collins. Dir. George Cukor. 88

★ **EAST OF EDEN**—(1 hr. 57 min., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. 8

★ **GENTLEMEN PREFER BLONDES**—(1 hr. 31 min., '53) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it has little of her wit or poignancy, Anita Loos

loved this version of her novel about two girl friends—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. Jane Russell is the friendly one. They deliver the pretty-good songs with spirit and act with the confidence of two tanks. A very enjoyable second-rate movie. Dir. Howard Hawks. 83

★ **GRAND HOTEL**—(1 hr. 55 min., '32) Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. 8

★ **JULES AND JIM**—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. From a novel by Henri-Pierre Roché. 81

★ **THE LAST LAUGH**—(1 hr. 17 min., '24) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a posh German hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F. W. Murnau. 8

★ **THE LAST WAVE**—(1 hr. 46 min., '77) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend aboriginal tribesmen in a murder trial, discovers that his consciousness has been taken over by his clients' mystical way of thinking, and he receives premonitions of the end of the world. A murky and racially guilty film, but still fascinating and visually impressive. 38

★ **THE LEOPARD**—(3 hr. 5 min., '63) In Italian, Eng. subtitles. Burt Lancaster is magnificent as a Sicilian prince of the 1860s, when the Bourbon monarchy was overthrown by Garibaldi's Red Shirts. Lancaster's prince knows that his way of life is fading, and the movie is about the charged ambiguity of his situation—the compromises he makes to hold on to his privileges. It's one of the most touching of elegiac films—very grand, very luxurious, yet never extravagant in style and decor. With a dashing young Alain Delon, and Claudia Cardinale. Adapted from the great novel by Giuseppe Tomasi de Lampedusa. Dir. Luchino Visconti. 11

★ **MIKEY & NICKY**—(1 hr. 46 min., '76) A drama about friendship and betrayal among small-time hoods. With Peter Falk, John Cassavetes, and Ned Beatty. Written and directed by Elaine May. R. 55

★ **THE PALM BEACH STORY**—(1 hr. 30 min., '42) A great, big-hearted Preston Sturges satire of people driven crazy by love and money. Claudette Colbert is the exquisite heroine, Joel McCrea the befuddled hero, Rudy Vallee (in a warm-up for his role as the pompous pushover of *How to Succeed in Business Without Really Trying*) the dim-witted Croesus. 88

★ **PRETTY POISON**—(1 hr. 29 min., '68) An unbalanced young man pretends to be a CIA agent and leads a high-school girl through bloody and repellent events. Tuesday Weld is chilling as the pretty but monstrous girl. With Anthony Perkins, Beverly Garland, and John Randolph. Dir. Noel Black. 38

★ **RETURN OF THE SECAUCUS 7**—(1 hr. 46 min., '80) At a rented summer house in New England, a married couple invite their friends for the weekend, all of them about 30 and veterans of the anti-war movement. Writer-director John Sayles has faithfully captured the self-conscious tone of this generation; the "action" in the film consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. 38

★ **ROXIE HART**—(1 hr. 15 min., '42) As a publicity stunt, a lamebrain actress of the 1920s falsely claims to have murdered her husband. This satire of trial-by-tabloid and courtroom antics is rather labored, and a dark, forties mood pervades it, down to the hopelessly inappropriate costumes. But there are some good cynical jokes and a number in which Ginger Rogers makes the jail house rock by teaching the inmates the black bottom. Dir. William Wellman. 88

★ **YOJIMBO**—(1 hr. 50 min., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in 19th-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 89

THEATER

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Broadway

Previews and Openings

Monday, May 6

DOUBLES—John Cullum, Ron Liebman, Austin Pendleton, and Tony Roberts in David Wiltse's play described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. With Kate Collins and Nicholas Weyman. Previews now prior to a 5/8 opening. Tickets are \$20 for previews, \$29.50 after opening. Mon.—Sat. at 8, Wed. & Sat. at 2. Ritz Theatre, 225 W. 48th St. (582-4022). 2 hr., 10 min. All major credit cards.

Thursday, May 9

ARMS AND THE MAN—Kevin Kline, Raul Julia, and Glenn Headley star in a new production of George Bernard Shaw's comedy; directed by John Malkovich. With Louis Zorich, Dimitra Arliss, George Morfogin, and Caitlin Clarke. Previews start 5/9 prior to a 5/30 opening. Preview price: 5/9 thru 29, \$27, exc. Sat. at 8 which is \$30. Tues.—Fri. at 8, Wed. & Sat. at 2, Sun. at 3. From 5/30, all prices \$30, exc. Sat. at 8 which is \$33. Circle in the Square, 1633 Bway (581-0720). 2 hr., 40 min. All major credit cards.

Now Playing

AREN'T WE ALL?—Claudette Colbert and Rex Harrison star, with Lynn Redgrave, George Rose, and Jeremy Brett in a new production of Frederick Lonsdale's 1923 comedy; directed by Clifford Williams. Also in the cast are Brenda Forbes, Ned Schmidtke, Leslie O'Hara, Peter Pagan, George Ede, Steven Sutherland, John Patrick Hurley. Story deals with amorous extravagances of the very rich. Tues.—Fri. at 8, Sat. at 2 & 8, Sun. at 3, \$32.50—\$42.50; Wed. at 2, \$27.50—\$37.50; thru 7/21. Brooks Atkinson, 256 W. 47th (719-4099). 2 hr., 10 min. Major credit cards. IRLS

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, and Mark Myers. The acting is remarkable, as are the decor, lighting, and costumes. Tues.—Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$22.50—\$25. Lyceum Theatre, 149 W. 45th St. (239-6200). 2 hr., 10 min. All major credit cards.

BIG RIVER—The Adventures of Huckleberry Finn, a musical play based on the Mark Twain story, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featuring René Auberjonois, William Youmans, Susan Brownino, Patti Choenour, Jennifer Leigh Warren, Bob Gunton, David H. Jenkins, John Short, Ron Richardson, Aramis Estevez, et al. Tues.—Thurs. at 8, Sat. at 2, Sun. at 3, \$30.50—\$38.50; Fri. & Sat. at 8, \$32—\$40; Wed. at 2, \$27—\$35. Eugene O'Neill Theatre, 230 W. 49th St. (246-0220). 3 hr. All major credit cards.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs*; directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Also in the cast: Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the cos-

tumes, the lighting, and the stunning ensemble acting; Sadler and Miller are standouts! Mon.—Sat. at 8, \$25—\$35, Sat. at 2, \$25—\$35, Wed. at 2, \$22—\$32. Neil Simon Theatre, 250 W. 52nd St. (757-8646). 2 hr., 40 min. All major credit cards. IRLS

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Verna Bloom, Dick Latessa, Wendy Gazelle, Mark Nelson. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$25—\$35; Wed. at 2, \$20—\$30. 46th St. Theatre, 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ●● IRLS

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.—Sat. at 8, Sat. at 2, \$37.50—\$47.50; Wed. at 2, \$32.50—\$42.50; some balcony seats \$10 at each performance. Palace Theatre, Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● IRLS

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.—Sat. at 8, Sat. at 2, \$30—\$45; Wed. at 2, \$25—\$40; Wed. at 2, \$25—\$40. Winter Garden Theatre, 1634 Bway (239-6200). 2 hr., 45 min. All major credit cards. ●● IRLS

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street*. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.—Sat. at 8, Wed. & Sat. at 2, \$30—\$45. Shubert Theatre, 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$30—\$45; Wed. at 2, Sun. at 3, \$25—\$40. Imperial Theatre, 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ●●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late George Champion. Book: Michael Stewart and Mark Bramble. Music is by Harry Warren, and the lyrics are by Al Dubin. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$27.50—\$45; Wed. at 2, \$20—\$35. Majestic Theatre, 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ●● IRLS

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. Mon.—Thurs. at 8, Sat. at 2, \$30—\$45; Fri. & Sat. at 8, \$30—\$47.50; Wed. at 2, \$30—\$40. Mark Hellinger Theatre, 51st & Bway (757-7064). 2 hr., 20 min. Major credit cards. IRLS

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. In the present cast are, alphabetically, Danny Aiello, Susan Anton, Christine Baranski, Alison Bartlett, Frank Langella, Ron Silver, and Jerry Shiller. Tues.—Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$22.50—\$37.50. Ethel Barrymore, 243 W. 47th (239-6200). Credit cards. 3 hr., 15 min.

JOE EGG—Jim Dale and Stockard Channing are the brilliant stars of the Roundabout Theatre Company's

excellent production of Peter Nichols's play titled *A Day in the Death of Joe Egg*; featuring Joanna Gleason, John Tillingier, Tenney Walsh, Margaret Hilton; directed by Arvin Brown. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$20—\$35; Wed. at 2, \$18.50—\$32.50. Longacre, 220 W. 48th (239-6200). 2 hr., 40 min. IRLS

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, Kathy Lee Brynner. Tues.—Sat. at 8, Sat. at 2, Sun. at 3; \$30—\$47.50; Wed. at 2, \$25—\$42.50. Broadway Theatre, Bway at 53rd (239-6200). All major credit cards. 2 hr., 30 min. IRLS

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. Featured in the cast are Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$27.50—\$37.50; Wed. at 2, \$22.50—\$32.50. Ambassador Theatre, 219 W. 49th St. (239-6200). 2 hr., 15 min. All major credit cards.

MA RAINEY'S BLACK BOTTOM—Theresa Merrill has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and John Randolph Jones. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jively right. Tues.—Thurs. at 8, Sat. at 2, Sun. at 3, \$22.50—\$32.50; Fri. & Sat. at 8, \$25—\$35; Wed. at 2, \$17.50—\$27.50. Cort Theatre, 138 W. 48th St. (239-6200). 2 hr., 10 min. All major credit cards.

OHI CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, and Sherman Yellen. Directed by Jacques Levy. Mon.—Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; \$30—\$45. Edison, 240 W. 47th (757-7164). All major credit cards. 2 hr. ●●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGeehan star in Hugh Whitmore's civilized play about two neighboring couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Juli Cooper, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast merely excellent. Mon.—Thurs. at 8, Sat. at 2, \$12.50—\$30, Fri. & Sat. at 8, \$12.50—\$32.50, Wed. at 2, \$12.50—\$27.50. Royale Theatre, 242 W. 45th St. (239-6200). 2 hr., 10 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Maryann Plunkett star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte*, the story tells of Seurat and his mistress-model. Tues.—Sat. at 8, Wed. & Sat. at 2, Sun. at 3, \$35—\$45. Booth Theatre, 222 W. 45th St. (239-6200). 2 hr., 30 min. ● IRLS

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Malton; about show-business tradition passed down to a talented ten-year-old. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.—Sat. at 8, Sat. at 2, Sun. at 3, \$30—\$45; Wed. at 2, \$25—\$40. Minskoff Theatre, 200 W. 45th St. (869-0550). 2 hr., 40 min. All major credit cards. ● IRLS

TORCH SONG TRILOGY—Harvey Fierstein's *International Stud, Fugue in a Nursery, Widows and Children First*, with Philip Astor, Tom Stehschulte, Chevi Colton, Craig Sheffer, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.—Thurs. at 8, \$19.50—\$32.50; Fri. & Sat. at 8, \$25—\$35; Wed. & Sat. at 2, \$15—\$28.50. Helen Hayes Theatre, 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ●●

Off Broadway

ALMOST IN VEGAS—Janet Neipris's comedy, directed by Susan Einhorn, follows the moves of a girl, who, while waiting for her married lover to show up, tries to cope with her erstwhile best friend. Featured in the cast are April Shawhan, David Little, Susan Cash, and Mitch McGuire. Wed.—Sat. at 8, Sun. at 3, \$8; thru 5/19. Theatre Guinevere, 15 W. 28th St. (279-4200).

CALIFORNIA DOG FIGHT—Darren McGavin, Mar-iel Hemingway, Bruce MacVittie, Sheree North, James Remar, Jimmie Ray Weeks in Mark Lee's play set in a southwestern desert and focusing on a man who owns a champion dog; directed by Bill Bryden. Tues.—Sun. at 8, Sat. & Sun. at 2:30; \$23-\$25; thru 5/19. Space at City Center, 131 W. 55th (246-8989).

THE COURTROOM—Puppets, mimes, and jugglers perform in Bill Irwin's political cartoon. Irwin also directs and acts in the play, along with Michael Moschen, Bob Berk, Brenda Bufalino, Rory Mitchell, and Michael O'Connor. Tues.—Thurs. at 8, Fri. at 7 & 9:30, Sun. at 2 & 8. \$15-\$20. St. Clement's Church, 423 W. 46th St. (265-4375).

CREEPS—Play set in the men's washroom at a cerebral palsy center; directed by Stuart Ross. With McGregor King, Don de Franco, William Carriagan, Perry Jon Pirkkanen, Cathy Reinheimer. Wed.—Sun. at 8; \$10. Courtyard Playhouse, 39 Grove St. (279-4200).

CURSE OF THE STARVING CLASS—Sam Shepard's play about the dissolution of an American family, featuring Eddie Jones, Rick Dean, Rose Gregorio, Jude Ciccolella, Bill Pullman, James Gleason; directed by Robin Lynn Smith. Wed.—Sat. at 8, Sat. at 2, Sun. at 3 & 7:30, 5/9-6/2. \$19 thru 5/19; \$22-\$24 thereafter. INTAR, 420 W. 42nd (695-6134).

AN ENEMY OF THE PEOPLE—Roy Dotrice, Ruby Holbrook, Gordon Chater, Paul Spazer, Janet Zarish, Jack Bittner, Mark Capri in a first-rate and timely revival of the Henrik Ibsen play; directed by Frank Hauser. Tues.—Sat. at 8, Wed., Sat., & Sun. at 2; thru 5/19. Roundabout, 100 E. 17th St. (420-1883).

THE FANTASTICKS—A musical fable in its 24th year. Tues.—Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$18-\$22. Sullivan St. Playhouse, 181 Sullivan St. (674-3838). ●●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.—Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; \$20-\$24.50. Douglas Fairbanks Theater, 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.—Fri. at 8, Sun. at 3 & 7:00; Sat. at 7 & 10; \$21-\$24.50. Astor Place Theatre, 434 Lafayette St. (254-4370).

HANNAH SENESH—Play by David Schechter focusing on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; featuring Lori Wilner. Wed.—Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30. Cherry Lane Theatre, 38 Commerce St. (989-2020).

HAVEN—Ellen Barber stars in Joel Gross's play which takes place after W. W. II, and tells of a refugee with a mysterious background; directed by Bruce Ornstein. Wed.—Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$12-\$15. South Street Theatre, 424 W. 42nd St. (279-4200).

I'M NOT RAPPAPORT—Herb Gardner's new comedy, set in Central Park, focusing on the life-affirming relationship between two youthful old-timers; with Cleavon Little, Jane Alexander, Gabriel Dell, Liann Pattison, Ray Baker, Cheryl Gianini, and Michael Tucker; directed by Dan Sullivan. American Place Theatre, 111 W. 46th St. (247-0393).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. With Julia Meade, Joan Copeland, Christine Healy, Robin Bartlett, Philip Hoffman, James Rebhorn, Jay Thomas, and James Harder. Tues.—Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. Lucille Lortel Theatre, 121 Christopher St. (924-8782). ● IRLS

LIES AND LEGENDS—Musical Stories of Harry Chapin; directed by Sam Weisman. Featured in the cast are John Herrera, Ron Orbach, and Terri Klausner. Tues.—Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$18-\$27.50. Village Gate Theater, Bleecker and Thompson Sts. (475-5120).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ash-

man, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.—Thurs. at 8, \$27.50-\$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, \$30-\$35. Orpheum Theatre, 126 Second Ave. (239-6200). ●●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginson (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are \$10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; \$15-\$20. Heckscher Theater, 1230 Fifth Ave. at 104th St. (534-2804). ●●

MANEUVERS—Stephen Joyce, Lise Hilboldt, Ron Randall, Edmond Genest, David Purdham, and William Campbell in Catherine Muschamp's play about the political and sexual games played by soldiers and their wives; directed by Fielder Cook. Wed.—Sat. at 8, Sat. at 2, Sun. at 3 & 7:30; \$15-\$17.50; thru 6/2. South St. Theatre, 424 W. 42nd (279-4200).

THE MARRIAGE OF BETTE & BOO—Christopher Durang's dark comedy starring Joan Allen and Graham Beckell, with Durang (himself), Olympia Dukakis, Mercedes Ruehl, Bill Moor, Cathryn Grody, and Bill McCutcheon; directed by Jerry Zaks. Tues.—Sun. at 8, Sat. & Sun. at 3; \$18-\$20. Public/Newman Theatre, 425 Lafayette St. (598-7150).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. With Douglas Bernstein, Marion Caffey, Keith Curran, Sarah Felcher, Nancy Giles, Ken Jennings, and Kathryn McAteer. Tues.—Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$22-\$27.50; from 5/13. Top of the Gate, 160 Bleecker St. (475-5120).

MISS UNIVERSAL HAPPINESS—A new theater work, written, directed, and designed by Richard Foreman, featuring the Wooster Group, with Elizabeth LeCompte, Jim Clayburgh, Willem Dafoe, Peyton Smith, Kate Valk, Ron Vawter, et al. The work invokes efforts, dreams, and frustrations of third-world people. 5/14-6/30; \$12. The Performing Garage, 33 Wooster St. (966-3651).

THE NORMAL HEART—Larry Kramer's play spans the period of 1981-84 during which time the incidence of AIDS in this country escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are David Brooks, Brad Davis, Michael Santoro, Concetta Tomei, William DeAcutis, Robert Dorfman, Lawrence Lott. Tues.—Sun. at 8, Sat. & Sun. at 3; \$18 and \$20. Public/LuEsther Hall, 425 Lafayette (598-7150). IRLS

ORPHANS—The story of two brothers and the stranger who takes over their household; directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney. Mon.—Sat. at 8; \$14-\$24. Westside Arts Upstairs, 407 W. 43rd (541-8394).

PENN AND TELLER—Two modern-performance artists in a carnival-sideshow type entertainment with eccentric guys who have learned to do a few cool things; supervised by Art Wolff. Wed., Thurs. at 8, Fri. at 8 & 11, Sat. at 3, 7, & 10, Sun. at 3; \$15-\$17.50. Westside Arts Theatre, 407 W. 43rd St. (541-8294).

THE RETURN OF HERBERT BRACEWELL—Milo O'Shea and Frances Sternhagen star in Andrew John's comedy about an actor who has never been a star but has always had a job; directed by Geraldine Fitzgerald. Tues.—Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. \$20-\$25. Chelsea Playhouse Theatre, 519 W. 23rd St. (243-0992).

ROMMEL'S GARDEN—Harvey Gabor's play, starring Jay Sanders and Lonny Price as soldiers trapped in anti-personnel minefields left by the Germans; directed by Jack Garfein. \$15-\$20. Harold Clurman Theatre, 412 W. 42nd St. (594-2370).

SALLY'S GONE, SHE LEFT HER NAME—Russell Davis's comedy, with Cynthia Nixon, Michael Learned, David Canary, and Robert Leonard, about the last day in the life of a perfect American family; directed by Tony Giordano. Tues.—Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$12; thru 5/26. Perry St. Theatre, 31 Perry St. (279-4200).

SALONIKA—Jessica Tandy stars in Louise Page's new play, set on the Greek island of Salonika, about an English widow and her 60-year-old daughter who remember and encounter ghosts from the war, including the woman's husband; directed by John Madden. Featured in the cast are Elizabeth Wilson, Maxwell Caulfield, Thomas Hill, and David Strathairn (as the widow's wooer). Tues.—Sat. at 8, Wed. & Sat. at 3; \$18-\$20; thru 5/19. Public/Anspacher Theater, 425 Lafayette St. (598-7150). IRLS

A SIBLING REVELRY—E. Catherine Kerr's comedy about two sisters, featuring Betty Buckley, Mark Kay Place, and Daniel Hugh-Kelly; directed by Marsha

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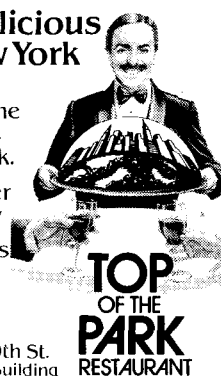
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THE SINGULAR DOROTHY PARKER—Jane Connell in a one-woman show based on the life of the 1920s-1930s author/raconteur. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$12.75-\$18.75. Actors Playhouse, 100 7th Ave. So. (691-6226).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker, and John Kassir in the title roles; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; \$26-\$30. Minetta Lane Theatre, 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their wartime and post-war experiences. Tues.-Sun. at 8, Wed. & Sun. at 3; \$18-\$20; thru 5/26. Public/Shiva, 425 Lafayette St. (598-7150). **IRLS**

TWO CAN PLAY—The Negro Ensemble Company's third production of the season is by Trevor Rhone, directed by Clinton Turner Ward, and features Sullivan Walker and Hazel J. Medina. It's a domestic comedy, set in Jamaica against a backdrop of political turmoil. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; \$12-\$17. Theatre Four, 424 W. 55th St. (246-8845).

Theater Companies

THE ACTING COMPANY—Philip Massinger's *A New Way To Pay Old Debts*, directed by Michael Kahn, in repertory with Shakespeare's *As You Like It*, directed by Mervyn Willis, and Thornton Wilder's *The Skin of Our Teeth*, directed by Gerald Freedman. From 5/21; \$17.50-\$20. Call for specifics. Marymount Manhattan, 221 E. 71st (279-4200).

AMAS REP—Manhattan Serenade, musical celebrating the works of Louis Alter; directed and choreographed by Robert Rizzo. Thurs.-Sat. at 7:30, Sun. at 3; thru 5/12; \$8. AMAS, One E. 104th (369-8000).

AMERICAN JEWISH THEATRE—*My Old Friends*, Mel Mandel and Norman Sachs's musical about growing old and staying lively; directed by Philip Rose. Featured in the cast: Imogene Coca, Maxine Sullivan, Grace Carney, John Danelle, Norman Golden, Norberto Kerner. Thru 6/9. Call theater for specifics. 92nd St. Y, 1395 Lexington Ave. (831-8603).

AMERICAN SHAKESPEARE REPERTORY—*Hamlet*, by William Shakespeare, and *The Threepenny Opera* by Bertholt Brecht & Kurt Weill in repertory. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 5/26. Theater 22, 54 W. 22nd St. (279-9321).

BRITISH-AMERICAN THEATRE—Selected shorts: Alan Ayckbourn's *Mother Figure*, Joanna Glass's *Canadian Gothic*, and August Strindberg's *The Stronger*; all directed by Ann Cicciarella. Fri.-Sat. at 8, Sun. at 3. Theater Downstairs, 7 E. 15th St. (777-3055).

CHELSEA PLAYERS—Mary Bozeman stars in *Glory!*, a play by Glenn Allen Smith that reveals the backstage life of a flamboyant woman evangelist in the 1920s. Fri.-Mon. at 8:30; \$6; 5/5-6/2. McBurney YMCA Theatre, 215 W. 23rd St. (741-9229).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; \$10-\$12.50. Chicago Theatre, 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY—Julie Bovasso's play about an Air Force veteran's attempt to unravel the mysteries of his youth on Staten Island; directed by Marshall W. Mason. With Cliff Gorman, William Hickey, Scott Glenn, and Mari Gorman. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; \$22.50-\$25; 5/8-6/16. Circle Rep, 99 Seventh Ave. So. (924-7100).

DRAMATIS PERSONAE—The Strindberg Cycle continues with its performances of *Miss Julie*, about an aristocrat who becomes involved with a servant in her home; directed by Steven Baker. Thurs.-Sun. at 8; \$5. *Dramatis Personae*, 25 E. 4th (777-2017).

ELT—Revival of *A Little Night Music*, with book by Hugh Wheeler, music and lyrics by Stephen Sondheim; directed by Susan H. Schulman. Tues.-Sun. at 8, Sat. & Sun. at 2:30, 5/9-6/2. Equity Library Theatre, 103rd St. & Riverside Dr. (663-2028).

FAMILY REPERTORY—Revival of the Caribbean-Hispanic calypso music version of Chekhov's *The Marriage Proposal*, adapted and directed by Marvin Felix Camillo. Thurs.-Sat. at 8; \$6; thru 5/18. Family Space, 9 Second Ave. (477-2522).

FOURTH WALL REP—*The Hogs Are Running Wild*, *Hey Mr. Rockefeller*, and *Can o' Worms*, political sat-

ire plus audience participation. Sat. at 8, Fri. & Sun. at 7:30; \$5. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060).

IRISH ARTS CENTER—Revival of Brendan Behan's *The Hostage*, directed by Jim Sheridan, tells of a British soldier held captive in an Irish brothel. With James Lancaster, Rachel Dowling, Pat McNamara, and Kate O'Toole. Thurs.-Sat. at 8, Sun. at 3; \$8-\$20; thru 5/6. Irish Arts Center Theatre, 583 W. 51st St. (757-3318).

JEAN COCTEAU REPERTORY—Oscar Wilde's comedy, *The Importance of Being Earnest*; Edmond Rostand's *The Eagle* (*L'Aiglon*); Jean Genet's *The Maids*; Franz Werfel's *Goat Song*; and Edward Radzinsky's *Theatre in the Time of Nero and Seneca*. In repertory thru 5/19; all seats are \$10. Jean Cocteau Repertory Theatre, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Susan Sandler's *Crossing Delancey*, comedy about a young woman who is hurled into a romantic adventure of her grandmother's creation; directed by Pamela Berlin. Featured in the cast are Melanie Mayron, Shirley Stoler, Jacob Harari, Geoffrey Pierson. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; \$12-\$15; thru 5/12. Jewish Repertory, 344 E. 14th (279-4200).

LA MAMA E.T.C.—The Talking Band's *Big Mouth*, by Sidney Goldfarb and Paul Zimet; directed by Tina Shepard. An examination of the relationship between power and paranoia. With William Badgett, Sheila Dabney, and Ellen Maddow. Thurs.-Sun. at 7:30, thru 5/19; \$8. La Mama, 74A E. 4th St. (475-7710).

LUNCHTIME THEATRE—Michael Ladenson's *The Card Table*, with Thomas Mills, John Ewanik, Susan Anomen-Castro; directed by the author. Thru 5/10, Mon.-Fri. at 12:15 (bring lunch—coffee's on the house). FREE. Quaiqh, 108 W. 43rd (221-9088).

MANHATTAN THEATRE CLUB—*Secrets of the Lava Lamp*, a musical-comedy evening starring Camille Saviola; directed by Stuart Ross. Wed., Thurs. & Sat. at 8, Sat. at 11:30, Sun. at 3; \$14-\$18; thru 5/11. MTC, 321 E. 73rd St. (472-0600).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Giraudoux's *The Madwoman of Chailiot*, adapted by Maurice Valency; directed by Stephen Porter, with David Cryer, Madeleine Sherwood, Jane White, Sabra Jones, Frank Hamilton. Booth Tarkington's *Clarence*, directed by Arthur Storch, with Geraldine Page, Sabra Jones, Ivar Brogger, Laura Galusha, Phillip Pruneau, John David Cullum. Robert Bolt's *Vivat! Vivat! Regina!*; directed by John Strasberg. \$20-\$24. Call theatre for dates. Thru 5/19. Theatre at St. Peter's, 54th and Lexington (223-6440).

O'LAC REPERTORY ENSEMBLE—C. Dumas's *Return to the River*, drama about a black corporate lawyer's frustrations over his company's South African investments; directed by Randy Frazier; with Daniel Carey, Reginald Bennett, Richard Mooney, Katharine Romaine, Patrick Rameu, Robin Thorne. Thurs.-Sat. at 7:30, Sun. at 4; \$7; thru 5/12. 18th St. Playhouse, 145 W. 18th St. (718 783-2954).

PAN ASIAN REPERTORY THEATRE—Ernest Abuba's drama, *Eat a Bowl of Tea*, inspired by the landmark Louis Chu novel, and set in post-World War II Chinatown, explores the conflict between traditional values and immigrant society; directed by the author. Featured in the cast are Elizabeth Sung, Sandy Hom, Lester J. Mau, and Donald Li. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; \$10-\$14; thru 5/12. Actor's Outlet Theatre II, 120 W. 28th St. (255-7293).

PEARL THEATRE COMPANY—George Bernard Shaw's *Arms and the Man* (thru 5/24), and Shakespeare's *The Taming of the Shrew* (thru 5/31) in repertory. \$8. Call theater for specifics. Nameless Theatre, 125 W. 22nd St. (246-6538).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde*; Floria Harper and James Tomkins in Fred Fondren's play about an author being visited by his most famous character on the eve of his departure from England to go into exile in Paris after his release from prison; Fondren directed. Fri.-Sun. at 8, Sun. at 3; \$6. Prometheus Theatre, 239 E. 5th St. (477-8689).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café con Leche*; Federico Garcia Lorca's *Bodas de Sangre* (*Blood Wedding*); *Puerto Rico: Encanto y Cancion*, music by composers of past and present times; and *Donna Francisquita*, a zarzuela. \$18-\$20; thru May. Gramercy Arts Theatre, 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep*, a penny-dreadful. Thurs.-Sun. at 8; \$20. In previews, *Salammbô*, an erotic tragedy freely adapted from the Flaubert novel; written and directed by Charles Ludlam. Tues. & Wed. at 8, \$15. Theater, One Sheridan Sq. (691-2271).

ROYAL COURT REPERTORY THEATRE—*The Hit of the Year*, play about a singer (Donna Harris) and

THEATER

the women who have helped her; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; \$8. Royal Court Theatre, 301 W. 55th (997-9582).

THIRD STEP THEATRE COMPANY—Al D'Andrea and Margit Ahlin's *Onlyman*. Featuring Margit Ahlin, Laura Austin, David Bradza, and Bernadette Sullivan; directed by Al D'Andrea. 5/8-12, 15-19, 22-26, at 8. \$7. The New Theater, 62 E. 4th St. (865-1094).

13TH STREET THEATER—Israel Horowitz's *The Indian Wants the Bronx*; Tues. & Wed. at 7:30, Sun. at 9:30; \$6. Israel Horowitz's *Line*; Tues. & Wed. at 9, Thurs. at 7:30; \$6. 13th Street Theater, 50 W. 13th St. (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERI/CAIN GOTHIC—Paul Carter Harrison's tale of a couple who come together on the day of King's assassination in Memphis and get caught up in violence; with Moses Gunn and Sylvia Miles; directed by Woodie King Jr. Thurs. & Fri. at 7:30, Sat. & Sun. at 3 & 7:30. New Federal, 466 Grand (598-0400).

ANNA CHRISTIE—A revival of Eugene O'Neill's drama; directed by Anthony Osnato. Presented by The Seventh Sign Theatre Company. Thurs.-Sat. at 8; \$7; thru 5/18. Good Shepherd-Faith Presbyterian Church, 152 W. 66th St. (718-716-6554).

BE HAPPY FOR ME—Jerry Sterner's comedy involving two brothers (David Groh and Phil Bosco) who find themselves in love with the same woman; directed by John Ferraro. Tues.-Sat. at 8, Sun. at 3; from 5/8. Judith Anderson Theatre, 422 W. 42nd St. (279-4200).

THE CAUCASIAN CHALK CIRCLE—Bertolt Brecht's epic struggle for goodness and survival; directed by Denny Partridge. With Melody James, Cora Hook, Peggy Pettitt, Lizzie Olesker, Karen Leiner. Thurs.-Sat. at 8, Sun. at 3; \$5.50-\$8; thru 5/19. Washington Sq. Church, 135 W. 4th (664-8933).

CHAPTER TWO—A revival of Neil Simon's autobiographical comedy about his marriage to an actress; directed by Larry Kirchgassner. Thurs.-Sat. at 7:30, Sun. at 3; \$7; thru 5/12. Our Studios Theatre, 147 W. 24th St. (695-5342).

CHEVY—THE STORY OF A BOY AND HIS CAR—John Thomas Cooper's comedy about growing up in California in the '60s, when the most important things in life were Chevys, making out in the back of them, and surfing. Featured in the cast are David Cobb, Susan Barry, Ted Henning, Frederick Rendina, Charles Rudd, Diane Gallagher. Fri.-Sun. at 8; \$5; thru 5/19. Atlantic Gallery, 164 Mercer St. (718-858-1408).

THE CROWS—Sheila MacRae returns to the stage in a black comedy, its theme being the end of civilization, authored by Ethan Ayer; directed by Patrick Brafford. With Jerry Cunliffe, Michael Oberlander, John A. Weaver. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3. Ohio Theatre, 64 Wooster St. (279-4200).

DEAR WORLD—A musical adaptation of Jean Giraudoux's *The Madwoman of Chaillot*, with music and lyrics by Jerry Herman, book by Jerome Lawrence and Robert E. Lee; directed by Donald M. Patrell. 5/11 at 2 & 8; 5/20 at 8; \$6. MAP Theatre, 921 Madison Ave. (249-7346).

FEAST OR FAMINE—Sondra Segal and Roberta Sklar's comedy about our daily relationship to food, by the Women's Experimental Theatre. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3, thru 5/26. \$8-\$12. Interart Theatre, 549 W. 52nd St. (249-4200).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself; directed by Duane Jones. Thurs.-Sun. at 8, Sun. at 3; \$8. Richard Allen Center Theatre, 36 W. 62nd St. (489-1940).

GESTURES—A theatrical presentation of the poems of deaf playwright Dorothy Miles, performed in sign language and voice. Thurs. & Fri. at 7:30, Sat. & Sun. at 2 & 7:30; thru 5/25. New York Deaf Theater, 620 E. 13th St. (741-5126).

A GOOD SPORT—Douglas Mendini's play concerns sex and power in an advertising agency; directed by Michael Pollard Stiles. Featured in the cast are Michael Bucklin, Mary Wilbon, and Gilbert Melott. Thurs.-Sat. at 8; \$8. Beckmann Theater, 314 W. 54th St. (541-6328).

AN IDEAL HUSBAND—The Heritage Theatre's version of Oscar Wilde's comedy; directed by Thomas Luce Summa. Featured in the cast are Michael Raymond, Susan Tabor, Gail Hamilton, Kurt Schlesinger, and Luisa Horton. Wed.-Sun. at 8, except 5/5 which

is at 3; thru 5/12. \$7.50. National Arts Club, 15 Gramercy Park South (679-7575).

I, KHAN—Charles W. Cook's drama about Genghis and Kublai Khan; directed by Noble Lee Lester; with Steven M. Hollow, Tommy Keeney, Steven Shaw, and June Stoddard; music by Joseph Reiser; masks by Kim Winslow. Thru 5/18; \$6. Sargent, 4th floor, 314 W. 54th (279-1980).

IN SAVOY, YES IS FOR A VERY YOUNG MAN—A play of the Resistance movement in France by Gertrude Stein. Wed.-Sat. at 8; \$5-\$8; thru 6/1. Medicine Show, 6 W. 18th St. (255-4991).

LIGHTS OUT—A play about two men's friendship throughout one's tragic illness, by Peter Sieruta; directed by Michael Goldberg. Fri., Sat. at 8, Sun. at 3, \$6; thru 5/26. Gene Frankel, 36 W. 62 (944-5877).

MY ROMEO—Vincent Sessa's drama based on *Romeo and Juliet*, with two men as the protagonists; directed by Daniel Wilson. Produced by the Lesbian and Gay Community Services Center's New Theatre Projects. 5/11 at 8, 5/12 at 3 & 7:30; \$6. Center Theater, 3rd floor, 208 W. 13th St. (620-7310).

ON A CLEAR DAY YOU CAN SEE ARMAGEDDON—A political comedy by and with Ron Litman. Fri. & Sat. at 8 & 11, Sun. at 3 & 8. The Colonnade Theatre, 428 Lafayette St. (673-2222).

ON THE TOWN—Revival of the 1944 Green/Comden/Bernstein/Robbins musical about three sailors on leave; directed by Tom Briggs. Thurs.-Sat. at 8, Sat. & Sun. at 3; \$15. Thru 5/19; \$10. St. Bart's Playhouse, 109 E. 50th St. (751-1616).

THE PLAYBOY OF THE WESTERN WORLD—A revival of John Millington Synge's story about a poor village in Ireland and the peoples' need to create a super-hero to help them forget their miserable lives; directed by Margaret Linney. Thurs.-Sun. at 8, Sat. & Sun. at 2, \$4. Brooklyn College's Gershwin Theater (718-434-1900).

SEA ROCK CHILDREN IS STRONG CHILDREN—The Caribbean Theatre of the Performing Arts presents a dramatic comedy with music written and directed by Paul Webster. It is set in Barbados in a red-light district and tells of a youth who has fallen in love with a Rastafarian law student. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; \$6-\$10; thru 6/30. Billie Holiday Theatre, 1368 Fulton St., Bklyn (718-636-0918).

SIMPSON STREET—Edward Gallardo's look at life in the South Bronx where a family is struggling to survive; directed by Miriam Colon (who also stars in it). With Martha de la Cruz, Eva Lopez, Freddy Valle, Laura Elena Surillo, and Irida Polanco. Performed in English Wed.-Fri. at 7:30; in Spanish Sat. & Sun. at 2:30 & 7:30; \$10. Puerto Rican Traveling Theatre, 304 W. 47th St. (354-1293).

SIT DOWN AND EAT BEFORE OUR LOVE GETS COLD—Barbara Schottenfeld's musical play about an aspiring song writer, with book, music, and lyrics by the author (who also plays the leading role); directed by Anthony McKay. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 5/17. American Kaleidoscope Theatre, 5 W. 63rd St. (279-4200).

SLEEPING BEAUTY OR COMA—Charles Busch's version of the fairy tale, now set in mod London. Busch plays a Mary Quant-type fashion designer. Fri. & Sat. at 11, Sun. at 9; \$5-\$8. Limbo, 647 E. 9th St. (475-5621).

SOPHIE'S DRESSES OF DISTINCTION—Musical by Lois and Sheldon Gunsberg, and Donna Lerner. Sophie runs a dress shop by her own wit and ingenuity. The director is Kirk Woodward. Wed.-Sat. at 8, Sun. at 3; \$6-\$8; thru 5/12. New Vic Theatre, 219 Second Ave. (793-5563).

STAR OF THE MORNING—Loften Mitchell's play about the evolution of black musical theater, from the minstrel shows to stage; directed by Dick Gaffail. With Tim Simonson, Nathan Gibson, Ron Giles, and Monica Parks. Music by Louis B. Mitchell. Wed.-Sat. at 8, Sun. at 3; \$8. No Smoking Playhouse, 354 West 45th St. (662-2300).

TOP GIRLS—A revival of the Caryl Churchill play about women executives in various fields. 5/8-11 at 8, 5/12 at 3 & 8. Ohio Theater, 66 Wooster St. (868-3592).

UPWARDLY MOBILE HOME—The Split Britches Company performs the story about actors who are trying to live under the Brooklyn Bridge to see who can stand it the longest, in order to win a mobile home. Wed.-Sat. at 8, \$8. Shandol Theater, 137 W. 22nd St. (460-8076).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. New York Magazine will be happy to advise you.



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Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

- PHIL ADAMS**—New paintings, thru 5/18. D'Easte, 51 E. 63rd (752-8948).
- BILL BARRETT**—Welded aluminum and steel sculptures, 5/8-6/1. Kourou, 831 Madison (879-5454).
- JAVIER BELLOSILLO**—Drawings, watercolors and models, in copper and alabaster, of architectural projects in Madrid, thru 5/18. Facade, 1044 Madison (744-4997).
- JACOBO BORGES**—Over seventy drawings and paintings ranging from nature and wildlife to musicians, thru 5/18. CDS, 13 E. 75th (772-9555).
- ANTONI CLAVE**—Paintings, drawings, sculpture and prints, thru 5/31. Silberberg, 16 E. 79th (861-6192).
- LAWRENCE FADEN**—Paintings and hand-colored lithographs of objects in the artist's loft, thru 5/11. Einstein, 1018 Madison (628-8782).
- RUSSELL FORESTER/CHESTER KASNOWSKI**—Plywood sculptures covered with formica, containing miniature neon bulbs and light-emitting diodes/Works that combine images and text. Thru 6/1. Urdang, 23 E. 74th (288-7004).
- KLAUS FUSSMANN**—Landscapes with self-portraits in them and still-life paintings, thru 6/1. Lefebvre, 47 E. 77th (744-3384).
- SIMON HARLING/SALLY AMSTER**—English and Irish landscape paintings/Expressionistic landscape paintings, 5/7-6/1. Sachs, 980 Madison (734-7795).
- ANTONIUS HOECKELMANN**—Sculptures, drawings and prints, from 1961-1984, by this German artist, thru 5/29. Kren, 22 E. 65th (861-9933).
- BELA KADAR**—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," thru 6/30. Kovessy, 897 Madison (628-6886).
- PAT KECK**—Carved wooden sculptures of life-size warriors, thru 6/15. Hamilton, 19 E. 71st (744-8976).
- YURI KUPER**—Paintings and sculptures of objects often found in an artist's studio, such as brushes, boxes, thru 5/18. Bernard, 33 E. 74th (988-2050).
- LE CORBUSIER**—Architectural drawings, many of them from his most well-known projects, thru 5/18. Prakapas, 19 E. 71st (737-6066).
- ABBY LEIGH**—Paintings of views as seen through windows, thru 5/18. Adler, 21 E. 67th (249-2450).
- DAVID LEVINE**—Watercolors of beach scenes, portraits, Coney Island rides and figure studies, thru 5/10. Forum, 1018 Madison (772-7666).
- FRANZ MARC/WASSILY KANDINSKY**—A portfolio of woodcuts/"Kleine Welten" (Little Worlds) prints. Thru 5/31. Hutton, 33 E. 74th (249-9700).
- HENRI MATISSE**—Drawings, etchings, lithographs and aquatints, thru 5/18. At Davidson, 43 E. 78th (734-6702) and Isselbacher, 41 E. 78th (472-1766).
- MAUREEN MCCABE**—Recent assemblages that depict the artist's own fairy tales, thru 5/25. Friedman, 26 E. 82nd (794-8950).
- HERMANN DUDLEY MURPHY**—Recently-discovered paintings, of Venetian architecture, and landscapes, thru 5/11. Graham, 1014 Madison (535-5767).
- PAUL RESIKA**—Recent paintings of land- and seascapes done directly from nature, thru 5/18. Graham Modern, 1014 Madison (535-5767).
- SUSAN ROTHENBERG**—Recent large-scale paintings that are more colorful than earlier works, and two charcoal drawings, thru 5/18. Willard, 29 E. 72nd (744-2925).
- KURT SCHWITTERS**—Paintings, collages, assemblages, objects, books and photographs by this German Constructivist, thru 6/1. La Boetie, 9 E. 82nd (535-4865).
- CHARLES SEPLWIN**—Abstract sculpture in steel,

thru 5/25. Cecil, 16 E. 72nd (517-3605).

THEODOROS STAMOS—Early paintings, from 1946-1962, by this Abstract Expressionist, thru 5/25. Ericson, 23 E. 74th (737-6155).

BETH AMES SWARTZ—Selected works, 1975-1985, including pieces made of layered paper that has been burned, and more recent mixed-media works on canvas, thru 5/25. ACA, 21 E. 67th (628-2440).

ANDY WARHOL—Early prints and small paintings, including portraits of Liz Taylor, Marilyn Monroe, Mao Tse-tung, others, thru 5/30. Goldberg, 1045 Madison (288-1276).

ISAAC WITKIN—Recent abstract sculptures in bronze, thru 5/18. Hirsch & Adler, 851 Madison (744-6700).

57th Street Area

JAMES APO NOVICH—Figurative and still-life paintings and drawings, thru 5/29. Schoelkopf, 50 W. 57th (765-3540).

ARAKAWA—Recent drawings that are composed of layered elements, such as broken sentences, covered by a veil of color, thru 6/15. Herstand, 24 W. 57th (664-1379).

GIFFORD BEAL—Impressionistic paintings by this artist (1879-1956), who studied with William Merritt Chase, thru 5/25. Kraushaar, 724 Fifth (307-5730).

MORRIS BLACKBURN—Woodcuts and screen prints by an artist who taught at the Pennsylvania Academy of Fine Arts for more than a quarter of a century, thru 5/11. Cole, 101 W. 57th (333-7760).

FERNAND BOTERO—A recent series of paintings inspired by the bullfight, thru 5/25. Marlborough, 40 W. 57th (541-4900).

STEPHEN BUCKLEY/RICHARD HAAS—Abstract paintings from the seventies composed of unlikely materials such as housepaint, liquid linoleum, carpeting, old clothes/Recent pastel drawings of New York buildings, thru 5/24. Alexander, 20 W. 57th (757-3721).

RICHARD CALABRO—Architectural reliefs and drawings, 5/9-6/15. Shippee, 41 E. 57th (319-2044).

ALEXANDER CALDER—Works from the artist's personal collection, including sculpture, stables and mobiles, thru 6/15. Pace, 32 E. 57th (421-3292).

PETER CHEVALIER—Paintings that create a "psychic climate," by a Berlin artist, thru 5/25. Lühring, Augustine & Hodes, 41 E. 57th (752-3366).

GIORGIO DE CHIRICO/ANDY WARHOL—"Warhol Verso De Chirico"—paintings by De Chirico, and by Warhol, in homage to De Chirico, thru 6/30. Del Re, 41 E. 57th (688-1843).

KATHERINE DOYLE—Recent landscape paintings of the Northeast coast and the Hudson River Valley, thru 5/18. Findlay Jr., 41 E. 57th (486-7660).

CHUCK DUGAN/JAMES SURLS/ALBERTO GIACOMETTI—Four large-scale abstract paintings with figurative elements/Four large sculptures/Drawings from each decade of the artist's career. Thru 6/1. Frumkin, 50 W. 57th (757-6655).

JACK EARL—Sculptures that incorporate found photographs, thru 5/29. Portnoy, 162 W. 56th (757-0461).

ARTHUR GIBBONS—Recent abstract sculptures made of colored steel, thru 5/25. Emmerich, 41 E. 57th (752-0124).

SIDNEY GOODMAN—Figurative drawings, in charcoal and pastel, thru 5/30. Dintenfass, 50 W. 57th (581-2268).

PHILIP GUSTON—Small works 1968-1969, thru 5/11. McKee, 41 E. 57th (688-5951).

HARRI—Color-field paintings inspired by the ocean and changing light of the sky, thru 5/18. Phoenix, 30 W. 57th (245-5095).

AL HELD—A retrospective of four phases of this artist's work, from the late '50s on, thru 5/18. Emmerich, 41 E. 57th (752-0124).

BRYAN HUNT—Two groups of recent sculpture based on waterfalls, including bronze wall-reliefs, and free-standing sculptures made of plaster, steel and wood that are part of a commission for a park in Barcelona, thru 6/8. BlumHelman, 20 W. 57th (245-2888).

DICK JEMISON—Paintings in a series entitled "Earth Notes," with iconography that refers to primitive cultures, thru 5/25. Segal, 63 E. 57th (486-2297).

LESTER JOHNSON—Recent figure paintings, 5/7-6/7. Zabriskie, 724 Fifth (307-7430).

ROBERT JORDAN—Paintings of New England and Midwestern landscapes, thru 5/11. French, 41 W. 57th (308-6440).

ANSELM KIEFER—Mixed-media pieces with lead, completed in the past year, that refer to biblical and cabalistic sources, thru 5/11. Goodman, 24 W. 57th (977-7160).

HARRY KOURSAROS—Narrative paintings with mythological imagery, thru 6/1. Haber Theodore, 24 W. 57th (541-9393).

ROBERT KUSHNER/GLEN BAXTER—Works on paper by both, thru 5/18. Solomon, 724 Fifth (757-7777).

REX LAU—Abstract paintings on carved Hydro-stone and works on paper, thru 5/18. Siegel, 24 W. 57th (586-0605).

EDMUND LEWANDOWSKI/GUY PENE DU BOIS—Watercolors of Amish farms/Paintings from the '20s and '30s. Thru 5/23. Deutsch, 20 W. 57th (765-4722).

JOHN MONTI/PHOEBE ADAMS—Sculpture by both, thru 5/21. Borgenicht, 724 Fifth (247-2111).

GEORGE NICK—Oil paintings of suburban Boston and Jerusalem, thru 5/9. De Nagy, 41 W. 57th (421-3780).

LUIGI ONTANI—Paintings with subject matter drawn from many sources, such as mythology, the dictionary, the artist's own travels, 5/7-25. Tilton, 24 W. 57th (247-7480).

IRENE RICE PEREIRA—Large-scale figurative drawings and watercolors, thru 6/8. Zarre, 41 E. 57th (752-0498).

OSVALDO ROMBERG—Abstract paintings of the cosmos, 5/11-6/6. De Nagy, 41 W. 57th (421-3780).

JUDITH ROTHSCHILD—Relief paintings and collages, 5/7-6/1. Iolas-Jackson, 52 E. 57th (755-6778).

AMY F. SCOTT/PATRICIA TOBACCO FORRESTER—Floral and still-life drawings in colored pencil/Large-scale watercolors of woodland and tropical scenes. Thru 5/22. Fischbach, 24 W. 57th (759-2345).

JOHN SEERY—Expressionistic paintings of flowers, plus works on paper, thru 5/11. Gruenebaum, 38 E. 57th (838-8245).

LEOPOLD G. SEYFFERT—Paintings and drawings by this American figure and portrait painter (1877-1956), thru 5/11. Berry-Hill, 743 Fifth (371-6777).

T. L. SOLIEN—Paintings with diagrammatic images, thru 6/1. Getler/Pall/Saper, 50 W. 57th (581-2724).

RICHARD TUSCHMAN—House-shaped balsa wood constructions with figures inside them, thru 6/1. Markel, 50 W. 57th (581-1909).

MIES VAN DER ROHE—Sketches, thru 5/25. Proetch, 37 W. 57th (838-7436).

CHARMION VON WIEGAND—A retrospective of abstract paintings, gouaches and collages, from 1945-1965, thru 6/1. Pearl, 38 E. 57th (838-6310).

RICHARD ZIEGLER—Paintings by a German Expressionist, 5/9-6/22. Rosenberg, 20 W. 57th (757-2700).

East Village

JONATHAN ADOLPHE—Oil, sand, and masks on canvas, 5/9-6/10. Vox Populi, 511 E. 6th (477-2279).

ROBIN VAN ARSDOL—Paintings with imagery derived from childhood paranoid about war, 5/10-6/2. Now, 430 E. 9th (674-3211).

DARREL AUSTIN—Paintings, from 1940-1980, that depict this artist's private world, with its own botanical forms, beasts, and humanoid inhabitants, thru 5/23. Gare, 204 E. 10th (475-8701).

CHAMOON—Figure paintings in vivid colors, thru 5/15. Smith, 339 E. 10th (473-5995).

SUE COE—Recent paintings and drawings, plus earlier work, thru 5/12. P.P.O.W., 216 E. 10th (477-4084).

DAZE—Recent large-scale canvases with spray paint,

plus watercolors and drawings, 5/10-6/9. Eastman-Wahmendorf, 216 E. 10th (420-9109).

PETER DRAKE—New works on paper and canvas, 5/9-6/2. Sharpe, 175 Ave. B (777-4622).

SUSAN EVE JAHODA—Hand-colored photographs that explore human relationships, thru 5/24. Area X, 200 E. 10th (477-1177).

BILL JONES—Oil paintings on old, discarded windows and cliché-verre prints, thru 5/12. Art City, 439 E. 9th (420-0867).

ROBERTO JUAREZ—80 intimate collages, paintings, and drawings, thru 5/24. La Mama, 6 E. 1st (505-2476).

VIVIENNE KOORLAND—Paintings with archaic imagery, thru 5/19. Jus de Pomme, 338 E. 11th (674-5389).

MARK KOSTABI—New paintings, thru 6/9. Semaphore East, 157 Ave. B (475-2130).

WILL MENTOR—Abstract paintings, thru 5/19. Wolff, 513 E. 6th (460-5844).

LUCIO POZZI—Small oil paintings, 1982-1985, thru 5/26. M-13, 440 E. 9th (505-9016).

ED VALENTINE—Paintings with portraits in them, thru 5/19. Avenue B, 167 Ave. B (473-4600).

PAMELA WYE—New paintings that illustrate this artist's own versions on mythology, cosmology and sexuality, 5/9-6/9. Pictogram, 443 E. 9th (865-5476).

STEVE YADESKIE—Wooden constructions painted with acrylic, some referring to architectural landscapes, others to life and death, thru 5/19. Salvador, 216 E. 10th (228-3165).

SoHo and TriBeCa

ROBERT ADRIAN—An installation of model aircraft and figures made of paper, thru 5/18. 49th Parallel, 420 W. Broadway (925-8349).

HERMANN ALBERT—Neo-metaphysical paintings by a German painter, thru 6/1. Sander, 51 Greene (219-2200).

WILLIAM ANTHONY—Small paintings and drawings, thru 6/11. Herlin, 68 Thompson (431-8732).

ARAKAWA—Paintings that are prehistoric depictions of space and matter, thru 5/11. Feldman, 31 Mercer (226-3232).

CHARLES ARNOLDI—Paintings on plywood, the surface of which is cut into hundreds of jagged angles with a chainsaw, thru 6/1. Cowles, 420 W. Broadway (925-3500).

ROBERT BEAUCHAMP—Fantastic paintings of figures and animals in landscapes, thru 5/18. Knowlton, 153 Mercer (431-8808).

FRANCOIS BOISROND—Canvases that are structured in compartments resembling video screens and photographic screens, thru 5/9. Nosei, 100 Prince (431-9253).

DAVID BOWES—New paintings, thru 5/25. Shafrazi, 163 Mercer (925-8732).

DAVID BRYSON—Abstract paintings, in oil, thru 5/26. Rosenberg, 115 Wooster (431-4838).

JACK CHEVALIER—Carved and painted wooden constructions, thru 5/25. Adler, 878 Broadway (925-3336).

FRANCO CIARLO/MICHAEL MCCLARD—Abstract paintings in fresco/Paintings with figures modeled in painted plaster relief. Thru 5/18. Boukaert, 100 Hudson (925-6239).

MICHAEL CLARK—Sculpture, paintings, monotypes and a folding screen, with images such as trains, planes, cars and horses, thru 5/18. Nichols, 83 Grand (226-1243).

ADAM CVIJANOVIC—One large allegorical painting in four sections, thru 5/25. Cutler, 164 Mercer (219-1577).

MARK DI SUVERO—Steel sculptures from the past two years, thru 6/29. Oil & Steel, 157 Chambers (964-1567).

MARGARET BAILEY DOOGAN—Expressionistic portraits of women in the arts, accompanied by a soundtrack of interviews with her subjects, thru 5/11. Starkman, 465 W. Broadway (228-3047).

NANCY DWYER—Multi-media pieces with images, "logos," and words in them, constructed of Plexiglas, fluorescent lighting, cut brass and Formica; plus light boxes, thru 5/11. Semaphore, 462 W. Broadway (228-7990).

AGNES EMANUELLI—Paintings of imaginary jungle scenes with exotic birds, thru 5/19. Naifs et Primitifs, 172 Prince (925-0918).

LAYMAN FOSTER—Figurative paintings with bold

colors, thick brushstrokes, thru 5/29. Szoke, 164 Mercer (219-3510).

LUIS FRANGELLA—Paintings with sculptural surfaces built up of various miniature objects, such as terra-cotta heads, Mickey Mouse, the RCA dog, thru 5/18. Bromm, 90 W. Broadway (732-6196).

GILBERT & GEORGE—"New Moral Works"—large-scale, hand-dyed photographic works, thru 6/16. Sonnabend, 420 W. Broadway (966-6160).

JIM GINGERICH/DEBRAH PEARSON—Paintings and works on paper depicting personal fantasies and intimate relationships, thru 5/18. Baum, 109 Hudson (219-9854).

ALAN GLOVSKY—An installation entitled, "Still Water/Agua Blanca," thru 5/26. 22 Wooster (431-6445).

JACK GOLDSTEIN—Large-scale color-field paintings, like nocturnal skylines, with explosions in them, thru 5/18. Metro Pictures, 150 Greene (925-8335).

JULIO GONZALEZ/BILL RICHARDS—Paintings that have the artist, his family and friends as central images juxtaposed with views of Cuba/Highly-detailed drawings of undergrowth such as fern, grass-filled swamps, in graphite. Thru 5/23. Hoffman, 429 W. Broadway (966-6676).

RON GORCHOV/JAMES HAVARD/MILTON RESNICK—Oil paintings by all three, thru 5/16. Hand in Hand, 568 Broadway (219-1844).

HANS HAAKE—Four multi-media works dealing with the social, political and cultural inequities of our times, thru 5/28. Weber, 142 Greene (966-6115).

JACK HARRIS/CHRISTIAN PELTENBURG-BRECHNEFF—Large-scale abstract paintings/Paintings of deserted beaches, sand dunes and mountain views. Thru 5/20. Vorpall, 465 W. Broadway (777-3939).

NANCY HAYNES—Geometric paintings with intersecting rectangular panels built up in stages of relief, thru 5/29. Gibson, 568 Broadway (925-1192).

ERIC HOFFMAN/NATHAN FARF—Abstract paintings with brilliant colors and sweeping gestural marks, in a series called "Santa Cruz"/Large-scale color photographs of the Adirondacks. Thru 5/25. Twining, 568 Broadway (431-1830).

NEIL JENNEY—Early paintings and sculpture, from 1967-1970, including works from private and museum collections, as well as from the artist's studio, thru 6/8. Carpenter + Hochman, 420 W. Broadway (219-0110).

PEDER JOHNSON—Landscape paintings, including several works made during a recent visit to Cuba, thru 5/24. Prince Street, 121 Wooster (226-9402).

DAVID KAPP—Recent paintings and drawings, 4/27-6/1. Manhattan Art, 81 Greene (219-2007).

JANE KAUFMAN—Screens and beaded curly quilts, thru 6/1. Steinbaum, 132 Greene (431-4224).

MAURIE KERRIGAN—Frescoes, sculpture and drawings in an exhibition entitled, "Portholes and Other Routes," thru 5/29. Hutchinson, 138 Greene (966-3066).

JANIS KRASNOW—A site-specific installation of paintings, 5/8-31. 62-66 White. Open all day and night.

ANNE MARCHAND—Abstract paintings that refer to landscapes, thru 6/2. Blom & Dorn, 164 Mercer (219-0761).

CECILE OPRON—Highly-detailed seascape paintings, 5/8-6/1. Littlejohn-Smith, 133 Greene (420-6090).

MIMMO PALADINO—New paintings and sculpture, thru 5/31. Sperone Westwater, 142 Greene (431-3685).

ELLEN PHELAN—Abstract paintings with elements of landscape, thru 5/25. Toll, 146 Greene (431-1788).

MARGOT ROBINSON—Paintings with geometric forms, thru 5/12. Noho, 168 Mercer (473-9619).

JAMES ROSENQUIST—One monumental painting (17' x 46') and two slightly smaller ones, thru 5/18. Castelli, 142 Greene (431-6279).

CZASHKA ROSS—Paintings on Japanese papers attached to screens, thru 5/18. Condesco-Lawler, 76 Greene (219-1283).

JACK SAL—Paintings and drawings with repetitive patterns, thru 5/18. Hudson Center, 105 Hudson (966-1399).

DAVID SALLE—New mixed-media paintings, thru 5/25. Boone, 417 W. Broadway (431-1818).

HUNT SLONEM—Oil paintings in a series entitled, "All About Eden," thru 6/1. Braathen, 76 Duane (732-4029).

FRANCIS HOPKINSON SMITH—Watercolors and

drawings of Europe by this American watercolorist and illustrator (1838-1915), thru 6/15. Jordan-Volpe, (505-5240).

CHRISTOPHER SPROAT—Large sculptures which use a painted black armature to house neon, argon, or incandescent lamps, thru 5/25. Stoler, 13 White (966-5090).

FRANCINE TINT—Recent abstract paintings, thru 6/4. Hirondeille, 476 Broome (925-1538).

DAVID TRUE—New paintings, drawings, and large-scale etchings, that depict an image, such as a satyr or a deer, against a white background, thru 5/11. Thorp, 103 Prince (431-6880).

NIGEL VAN WIECK—Paintings with haunting, melodramatic imagery, thru 5/25. Germans Van Eck, 420 W. Broadway (219-0717).

Other

MARC BRASZ/JAMES RIVERA/LIONEL "AGENT" WEKS—Paintings by all three, thru 5/16. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

THOM COONEY CRAWFORD/TOBI KAHN—Paintings and sculpture with religious symbols in them/Abstract paintings that refer to landscapes, 5/3-6/9. Studio K, 12-15 Jackson Ave., L.I.C., N.Y. (718-784-0591).

DAVID CROSS—Acrylic paintings on paper shopping bags, thru 5/11. Bent, 204 Waverly Place (255-6473).

VALENTINA DUBASKY—Monotypes of her "Stag" series, thru 5/31. Jay, 13 Jay (925-9424).

RICHARD HAMBLETON—Paintings of seascapes, thru 5/22. Ala, 32 W. 20th (741-3344).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Drawings by Boudin, Chassierau, Delacroix, Dubuffet, Giacometti, Renoir, Seurat, others; thru 5/24.

CARUS—872 Madison (879-4660). Works of the early 20th-century avant-garde movements, by Beckmann, Delauney, Kupka, Malevich, Schwitters; 5/7-6/1.

COLNAGHI—26 E. 80th (772-2266). French drawings, from 1760-1880, by Bonvin, Corot, Gericault, Gerome; thru 5/23.

DAVIS & LANGDALE—746 Madison (861-2811). 62 drawings and watercolors by British artists of the 18th, 19th and 20th centuries, including Blake, Constable, Turner, Whistler, others; thru 5/31.

HAIME—1000 Madison (772-7760). Pastels by 49 artists, among them Beal, Beckman, Clemente, de Kooning, Jacquette, Thiebaud; 5/7-6/15.

HIRSCHL & ADLER—21 E. 70th (535-8810). "The Arts of the American Renaissance," with works by Blum, Cox, Davies, Eakins, Tiffany, others; thru 5/31.

HOFFELD—1020 Madison (734-5505). Surrealist works by women, including Carrington, Eluard, Fini, Lamba, Sage, Tanning, others; thru 6/8.

MAZOH—13 E. 76th (737-2203). 20th-century works of art by de Kooning, Matisse, Mondrian, Picasso, Twombly, others; thru 6/1.

SHEPHERD—21 E. 84th (861-4050). Prints, drawings, watercolors and paintings by Viennese artists, including Klimt, Kokoschka, Schiele, others; thru 5/18.

SPANIERMAN—50 E. 78th (879-7085). Works on paper by American artists, including Anshutz, Benton, Demuth, Farny, Moran, others; 5/9-6/1.

SPANISH INSTITUTE—684 Park (628-0420). Spanish paintings from the collection of the Cintas Foundation, including works by de Ribera, El Greco, Goya, others; thru 6/17.

TAGHINIA-MILANI—1080 Madison (570-6173). Works by Edelson, Kozloff, Lauder, Ossorio, Scanga, others; 5/7-6/1.

WARD—9 E. 93rd (831-4044). Blown glass vessels from the 15th to the 19th centuries, and a collection of 16th-century stained glass panels; thru 6/15.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Works by a group of Irish artists who exhibited in Ireland's international art show "ROSC" (Poetry of Vision); 5/9-6/8.

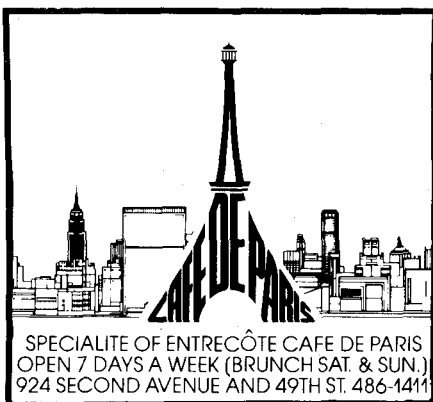
ASSOCIATED AMERICAN ARTISTS—20 W. 57th (399-5510). 20th century American woodcuts, wood engravings and linocuts, by Avery, Barnett, Chase, DeWoody, Glankoff, Lichtenstein, Wesselman, others; thru 5/31.



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ART

GALLERY OF APPLIED ARTS—24 W. 57th (765-3560). Folding screens by Jacobs, Sugerman, Youngerman; thru 6/15.

HEESY—50 W. 57th (942-0521). Master prints by Bartlett, Frankenthaler, Lichtenstein, Stella, others; thru 6/1.

KENNEDY—40 W. 57th (541-9600). Paintings of America by 35 artists, including Chase, Demuth, Davis, Sargent, others; thru 5/31.

OSCARSSON HOOD—41 W. 57th (750-8640). Paintings by Brickhouse, Hambleton, Klauber, Ideal, Phillips; thru 6/1.

ST. ETIENNE—24 W. 57th (245-6734). Expressionist prints by Beckmann, Dix, Grosz, Kandinsky, Nolde, others; thru 5/24.

SAMUELS—11 E. 57th (355-6444). 18th-century Italian and French master drawings, by Battista, Boucher, Cochin, David, Tiepolo, Watteau, others, thru 5/12.

East Village

DASH & DASH—632 E. 11th (475-7406). "Texture and Sensation"—works by Allard, Burnett, Kurtzman, Peabody, others.

KATZ—6-8 Ave. A (677-8055). Works by Baroffi, Cheng, Godosky, Present, Stein, others; thru 5/31.

POSTMASTERS—66 Ave. A (477-5630). Works by Bleckner, Lasker, Longo, Stephan; thru 6/2.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). Works by five Spanish artists, selected by Donald Sultan; thru 5/11.

BRANDT—568 Broadway (431-1444). Abstract sculpture by Dörner, Nestler, Spitzer; thru 5/30.

CLOCKTOWER—108 Leonard (475-3933). Paintings by nine contemporary Swiss artists; thru 6/2.

CONDESO/LAWLER—76 Greene (219-1283). Drawings by Colville, Harms, McNulty, Pearson, Pierson, Thurlbeck; 5/7-6/1.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Grosvenor, Judd, LeWitt, Shapiro, Smith, Winsor; thru 6/1.

HELLER—71 Greene (966-5948). Works in glass by Brock, Edwards, Kuhn; thru 5/26.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Works by artists who lived on the Lower East Side between 1948-1970; 5/10-6/30.

MILLIKEN—98 Prince (966-7800). Works on paper by gallery artists; 5/11-6/5.

PIETRASANTA—81 Franklin (219-3128). Bronze sculpture by Greene, Marinsky, Maugham, Pickman; thru 5/18.

Other

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). Installations by Finkelpaerl/Monheit, Lanier, Ukeles, Vila; thru 6/1.

GREENWALD—181 Mott (219-1642). "Abstract Impressionism II"—with works by Dona, Hughes, Mekul, Palmer, Wang, others; thru 6/1.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). Works by artists who grew up in the Bronx, including Acconci, Goldberg, Held, Leslie, Rivers, Sperry, Sugerman; 5/7-6/9.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Works by artists who have taught at the school, including Agostini, Bell, DeNiro, Guston, Katz, Matter, Resnick, others; thru 5/24.

PRATT MANHATTAN CENTER—160 Lexington (718-636-3517). Sculpture by Benglis, Eardley, Saar, Shea, others; thru 5/18.

P. S. 1—46-01 21st St., L.I.C. (718-784-2084). "Fresh Paint: The Houston School"—works by Houston artists; "Just Images: Swedish Photography Now"; "Special Project: Barry Goldberg"; thru 6/23.

Photography

MYLES ARONOWITZ/ANDY COHEN—Photographs printed by the palladium process, by both. 5/9-6/5. Puchong, 36a Third Ave. (982-1811).

JOHN BATHO—Color photographs of Giverny, thru 5/11. Zabriskie, 724 Fifth (307-7430).

ERWIN BLUMENFELD—Vintage black-and-white, and more recent color photographs, both fashion and

experimental, thru 5/18. Staley-Wise, 177 Prince (777-1590).

NANCY BURSON—Twenty black-and-white futuristic, computer-generated portraits, thru 5/12. I.C.P., 1130 Fifth (860-1777).

HARRY CALLAHAN/CARL TOTH—20 dye-transfer prints from 1984/Color Xerox assemblages. Thru 6/15. Pace/MacGill, 11 E. 57th (759-7999).

ELLEN CAREY—Polaroid portraits, thru 6/1. Concord, 451 Broome (925-2994).

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored photographs of Japan, China, and Hong Kong, circa 1890, thru 5/31.

DENNIS FARBER—Abstract paintings on color photographs, thru 5/25. Miller, 38 E. 57th (319-1800).

LARRY FINK/ANTHONY HERNANDEZ—Photographs of celebrations/A photographic study of Beverly Hills and its inhabitants. Thru 6/15. Burden, 20 E. 23rd (457-8790).

GARY GROSS/FRANCES MURRAY—Photographs of children by both. 5/10-6/15. Neikrug, 224 E. 68th (288-7741).

JOHN GUTTMANN—Photographs of sculpture, architecture, and people, thru 5/11. Castelli Graphics, 4 E. 77th (288-3202).

I.C.P.—1130 Fifth (860-1777). Photographs from the Sam Wagstaff Collection at the J. Paul Getty Museum, thru 6/9.

RUSSELL LEE—Photographs of street life in Harlem, from 1935-1936, thru 5/31. Ledel, 168 Mercer (966-7659).

SOL LEWITT/JACK SAL—Photographs by both, thru 5/25. Light, 724 Fifth (582-6552).

ROBERT MAPPLETHORPE—Large-format platinum prints, thru 5/25. Miller, 724 Fifth (246-1625).

TOD PAPAGEORGE—Photographs of Central Park and the Acropolis, thru 6/1. Wolf, 30 W. 57th (586-8432).

DOROTHY REICH—Black and white photographs of nudes, thru 5/28. Photographics Unlimited, 43 W. 22nd (255-9678).

Performance

ELENA ALEXANDER/MAD ALEX—"P.O.V."—a performance of four pieces, incorporating movement, original and found text, original music, juggling and video. Ethnic Folk Arts Center, 179 Varick (431-6496). 5/6 at 8:30. \$6.

MEREDITH MONK—"The House," part three of a three-part revival of her 1976 production, "Quarry: An Opera." La Mama E.T.C., 74A E. 4th (475-7908). Thru 5/28, at 7:30. Sun.-Thurs., \$10; Fri. & Sat., \$15.

P.S. 122—150 First Ave. (477-5288). "Faces in the Crowd" by Charles Dennis. 5/8, 15, 22, 29, at 9. \$6.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. \$1.50, seniors & children 75 cents. For the Floor: An International Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples... Titian Ramsay Peale, 1799-1885; thru July... Mountain of the Mists; thru mid-Sept... Captured Motion: Skeletal Studies of S. Harmsted Chubb; thru 6/16... John James Audubon: Science into Art; thru 7/21... Maya: Treasures of an Ancient Civilization; thru 7/28.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. \$2; \$1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. \$1.50, students and seniors \$1. John Ahearn and Rigoberto Torres: Portraits from the Bronx; thru 5/23... Emerging Expressions: The Artist & The Computer; thru 9/22... Curator's Choice; thru 8/11.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. \$2 suggested donation; students \$1. The Emily Win-

throp Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...Curator's Choice: Islam in Africa; thru 5/20...Robert Fichter: Photographs and Other Works, 1962-1984; thru 5/13...Collages by Irwin Kremen; thru 5/13...The New Path: Ruskin and the American Pre-Raphaelites; thru 6/10.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6, \$2, seniors & students \$1. Igbo Arts: Community and Cosmos; thru 6/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, \$2; seniors & students \$1, free Tues. after 5...Cut Paper; thru 5/12...The Four Continents; thru 5/12...Old Master Prints from the Wallerstein Collection; thru 5/26.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1 students and seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5, \$3, students & seniors \$1.75. (Free Tues. 5-8). Modern Masters...Gilbert and George: Retrospective; thru 6/16...Mark Rothko: Works on Paper; 5/3-6/16...Works by Eduardo Chillida; thru 5/12.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish holidays. \$2.50, seniors and students \$1.50. Israel in Antiquity...Coins Reveal...Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru 5/24...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; thru 5/30...Sculpture Court: Menashe Kadishman; thru 6/30...The Jewish Patrons of Venice - Part I; thru 9/29...Art and Exile: Felix Nussbaum (1904-1944); thru 8/4...Recent Acquisitions: Contemporary American Art; thru 9/3...One Little Goat: Two Artists: El Lissitzky and Frank Stella; thru 6/9.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution \$4; children & seniors \$2. Reinstalled galleries of Egyptian Art...The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry...Greek and Roman Treasury...New Installations in the American Wing...Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D....Sports in Ancient Greece...New Galleries for Ancient Near Eastern Art...The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...The Treasury of San Marco; thru 6/2...John Quincy Adams Ward: Dean of American Sculpture; thru 5/19...Picasso Linoleum Cuts: The Mr. and Mrs. Charles Kramer Collection; thru 5/12...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8...George Inness: An American Landscape Artist; thru 6/9...Dutch Drawings of the 17th-Century; thru 6/9...The Art of Pre-Columbian Gold: The Jan Mitchell Collection; 5/9-8/11. The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$3 suggested donation...Johann Sebastian Bach, 1685-1750; thru 5/26...Austrian Medieval Manuscripts; thru 5/26...Music in Austria; thru 5/26...Old Master Drawings from the Albertina; thru 5/26.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$2; seniors and students \$1; free Tues. eve.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5, Sun. 1-5, \$2; seniors and students \$1. Art and artifacts from North and South America, ancient to modern...Arctic Art of the Eskimo...Native Tastes; thru 6/30. She is the Molder of Containers; thru 5/27.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. \$3; \$2 students; \$1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily...

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery...Rooms from the Home of John D. Rockefeller Sr...Cream of the Crop: The New Couture; thru 6/16...Fine Figure of a Woman; thru 9/15.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. \$2.75; children & seniors \$1.50. In Perspective, permanent exhibition on the history and development of holography...Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. \$4.50; students \$3; seniors \$2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...The Drawings of Henri Matisse; thru 5/14...The Work of Atget: The Ancien Regime; thru 5/14...The Work of Atget: Modern Times; thru 5/14...Posters by Franciszek Starowieyski; thru 6/4.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$2, seniors and students \$1.50. Selections from the Permanent Collection...John Singer Sargent Drawings from the Corcoran Gallery of Art; 5/11-6/23.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. \$2.50; students & seniors \$1.50, children free. Sustained Visions: Tal-Coat; thru 6/30...T.V. Picture, works by Diana Formisano, John Glascock, and Rene Santos; thru 6/23.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, \$2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps...Firefighting on Parade: 1700-1865...Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; thru 8/10...Audubon's Birds of North America: The Original Watercolors; thru 9/14...The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; 5/7-1/5.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9...Literary Gifts; thru 5/31...New Acquisitions: Prints and Photographs; thru 5/17...Treasures from the New York Public Library; thru 5/24...A Writer's Eye: Drawings by Paul Horgan; thru 5/25. Vincent Astor Gallery at Lincoln Center: The Caffè Cino and Its Legacy; thru 5/11.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. \$1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. \$3, seniors \$1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection...Calder's Circus...1985 Biennial Exhibition; thru 6/2. Whitney Museum at Philip Morris, 42nd at Park (878-2550). The Surreal City 1930s-1950s; 5/3-7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/7, 8 at 10 & 2: Old Master, Modern and Contemporary Prints. On view from 5/3, 5/9 at 10: Fine French and Continental Furniture, Objects of Art, Clocks and Carpets. On view from 5/4, 5/9 at 7: Highly Important Paintings by Old Masters from an American Private Collection. On view from 5/3, 5/14 at 10 & 2: American and European Printed Books and Manuscripts. On view from 5/8, East, 219 E. 67th St. (570-4141). 5/6 at 2 & 7: 19th & 20th Century Photographs. On view from 5/2, 5/7 at 10 & 2: European Furniture, Decorations and Rugs including the Estate of Baroness Margit Sigray Besseney. On view from 5/3, 5/14 at 10 & 2: Fine English Furniture Furniture, and Decorative Objects from the Estate of Miss Betty Dumaine. On view from 5/10.

DOYLE—175 E. 87th St. (427-2730). 5/8 at 10: Important 17th & 18th Century English and Continental Furniture and Decorations, including Old Master Paintings, Georgian Silver, Fine Porcelain, Tapestries and Rugs. On view from 5/4.

PHILLIPS—406 E. 79th St. (870-4830). 5/13 at 7: Impressionist and Modern Paintings, Drawings and Sculpture. On view from 5/9.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 5/7 at 10:15 & 2, 5/8 at 10:15: Photographs. On view from 5/3, 5/9, 10 at 10:15 & 2: 19th & 20th Century Old Master and Contemporary Prints. On view from 5/4, 5/10 at 2, 5/11 at 10:15 & 2: European Works of Art, Armour, Furniture and Tapestries. On view from 5/5, 5/14 at 7: The Property of Joel Mallin. On view from 5/8, 5/14 at 7: Impressionist and Modern Paintings and Sculpture. On view from 5/8.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100)

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Town Hall, 123 W. 43rd St. (840-2824)

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Monday, May 6

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor; Brenda Harris, Lawrence Glenn, David Eviitts. Vaughan Williams's *Dona Nobis Pacem*; Orff's *Carmina Burana*. Carnegie Hall at 8. \$7-\$20.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Soprano Elisabeth Soederstroem, mezzo-soprano Frederica von Stade, cellist Nathaniel Rosen, and artist members. Stravinsky's *Suite Italienne*; duets by Handel, Brahms, Tchaikovsky, Grieg; Dvorak's Sextet in A, Op. 48. Alice Tully Hall at 7:30. \$15.

EDWARD ALDWELL, pianist. Bach's *Well-Tempered Clavier*: Book II, Nos. 13-24. Merkin Concert Hall at 8. \$9.

TRIO MUSICA HISPANA (N.Y. debut): violinist Israel Chorbeg, cellist Alejandro Bacelar, pianist Pablo Zinger. Music by Villa-Lobos, Blas Galindo, Turina, Cassado. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. \$6.

GAGEGO—"Music of the Americas in the 20th Century," by Caturia, Cervetti, Diamante, Ortiz, others. CUNY Graduate Center Auditorium, 33 W. 42nd St., at 8. \$6.

FRANK TAPLIN, pianist; **SYLVIA ROSENBERG**, **MITCHELL STERN**, violinists; **KIM KASHKASHIAN**, violist; **FRED SHERRY**, cellist. Shostakovich's Piano Quintet, Op. 57; Dohnanyi's Quintet for Piano and Strings, Op. 1. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6922), at 7:30. Free.

HAROLD STOVER, organist, with mezzo-soprano Sarah Young, duo-pianists Rogers & Morrison. New music by Mr. Stover. Second Presbyterian Church, 6 W. 96th St., at 8. \$5.

ANDREW COOPERSTOCK, pianist. Chopin's Ballades. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

DIONE GOLDIN, pianist. CUNY Graduate Center, third-floor studio, 33 W. 42nd St., at 7:30. Free.

PATRICIA TREGELLAS AND GROUP—Classical music. St. Agnes Branch Library, 444 Amsterdam Ave., at 6:30. Free.

QUEENS COLLEGE WIND ENSEMBLE, Richard Sang director. Colden Center, L.I.E. and Kissena

Blvd., Flushing (718-520-7340), at 12:30. Free.

LEHMAN COLLEGE PERCUSSION ENSEMBLE, William Trigg director. Works of Childs, McKenzie, Suderberg. Campus Music Building, Bedford Park Blvd. West, Bronx (960-8248), at 12:30. Free.

CONTEMPORARY PLAYERS of Brooklyn College's Conservatory of Music, Gary Karpinski director. Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. \$3.

Tuesday, May 7

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; flutist Murray Panitz, trombonists Glenn Dodson, L. David Read, Charles Vernon; Paul Krzywicki, tuba. Handel's Flute Concerto in D; Premru's Music for Three Trombones, Tuba, and Orchestra (N.Y. premiere); Bruckner's Symphony No. 1. Carnegie Hall at 8. \$10, \$14.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; cellist Lorne Munroe. Haydn's Symphony No. 22, "The Philosopher"; Druckman's *Prism*; Dvorak's Cello Concerto. Avery Fisher Hall at 7:30. \$6-\$30.

CHAMBER MUSIC SOCIETY—See 5/6.

MUSICA CAMERIT—Guest artists violist Toby Hoffman, violinist Nicholas Mann. Casella's *Siciliana and Burlesca* for Flute, Violin, and Piano; Kodaly's Duo for Violin and Cello, Op. 7; Dvorak's String Quintet, Op. 97. Merkin Concert Hall at 8. \$10.

BEN HOLT, baritone, with pianist Cliff Jackson. Music of Handel, Purcell, Saint-Georges, Poulenc, Strauss, Walker. 92nd Street Y at 8. \$5.50, \$7.50.

TIM SMITH, clarinet and bass-clarinet (N.Y. debut), with pianist Elizabeth Rodgers, percussionist James Pugliese, violinist Mary Rowell. Twentieth-century music, by Boulez, Bartok, Flaherty (N.Y. premiere), Hyla (N.Y. premiere), Martino, Maxwell Davies. Carnegie Recital Hall at 8. \$7.

VLADIMIR ZAITSEV, pianist (N.Y. debut). Works by Scarlatti, Schumann, Rachmaninoff. Town Hall at 6. \$7.50.

SYDNEY CONSERVATORIUM SYMPHONY ORCHESTRA, Ronald Smart conductor. Mussorgsky-Ravel's *Pictures at an Exhibition*; Debussy's *Dances Sacree et Profane*; Sculthorpe's *Sun Music III*. Trinity Church, Broadway at Wall St., at 1. Free.

JOSE MARIA MORENO, classical and flamenco guitarist. Works by Granados, Tarrega, Albeniz, and original flamenco pieces. The Spanish Institute, 684 Park Ave. (628-0420), at 8. \$3.

NEW MUSIC BY QUEENS COMPOSERS—Works by Bliss, Lalama, Smaldone, Carrabre, Shavers. CUNY Graduate Center, 33 W. 42nd St., third-floor studio, at 8. \$5.

MAYAN MUSIC AND DANCE JOURNEY—Grupo Taoseno & Xochimokí. American Museum of Natural History, C.P.W. and 79th St. (873-1300, ext.514), at 7:30. Free seating at 7.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. \$3.

GUITAR ENSEMBLE of Brooklyn College Conservatory of Music, Michael Cedric Smith director. Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. \$3.

Wednesday, May 8

RITA BOUBOULIDI, pianist. Beethoven Sonatas Nos. 5, 9, 10, and 29, the "Hammerklavier." Greenwich House, 27 Barrow St. (242-4770), at 8. \$10.

POMERIUM MUSICES, Alexander Blachly director, with the Newberry Consort, Mary Springfels conductor; Frederick Renz, positive organ. Works by Schutz, in an anniversary tribute, including six works from the *Kleine Geistliche Concerte*. Merkin Concert Hall at 8. \$7.

ASPEN WIND QUINTET—Rameau's Suite in G; Abrahamsen's *Walden* (N.Y. premiere); Taffanel's Quintet; Zappa's *Times Beach* (world premiere); Villa-Lobos's *Quintette en forme de Chores*. Alice Tully Hall at 8. \$8.

JEAN FONDA, pianist. Beethoven, Schumann, Clairmont, Chopin. 92nd Street Y at 8. \$7.50-\$10.

MUSIC BY JAMES COHN, featuring world and New York premieres performed by several instrumentalists. Carnegie Recital Hall at 8. \$6.

SENIOR CONCERT ORCHESTRA OF NEW YORK—Carnegie Hall at 2:30. Free, if available.

ALL-CITY HIGH SCHOOL BAND—Carnegie Hall at 7:30.

RODEPH SHOLOM COMMUNITY CHORUS, Martha Hillstrom conductor; pianist James Meyer. Mendelssohn, Handel, Thompson, Vaughan Williams. 7 W. 83rd St., at 8:15. \$7.50, \$10.

ISRAELI FESTIVAL, with Yoel and Boaz Sharabi. Town Hall at 8. \$14.50, \$17.50.

ONE O'CLOCK BRASS QUINTET—St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

THE SAVANNAH SHIEKS, vocal and instrumental trio. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. \$2.

JUILLARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

RACHEL STEUERMANN, cellist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JOY IN SINGING FINALS—Winired Cecil conducts. Lincoln Center Library at 1. Free.

MICHAEL GORDON PHILHARMONIC, an electric chamber ensemble. Three works by Gordon, including a premiere. Roulette, 228 W. Broadway (219-8342), at 9. \$5.

JEFF MORGAN JAZZ QUINTET—The saxophonist-flutist's group. Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15. Free.

STRING ENSEMBLES of Brooklyn College's Conservatory of Music, Masao Kawasaki and Marion Feldman directors. Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. Free.

QUEENS COLLEGE CONCERT CHOIR, Robert White director. American music, including Copland's *Four Motets*. Rathaus Hall, Kissena Blvd. and L.I.E., Flushing (718-520-7340), at 12:30. Free.

ORIGINAL STUDENT WORKS, John Corigliano conductor. Lehman College Recital Hall, Bedford Park Blvd. West, Bronx (960-8248), at 12:30. Free.

Thursday, May 9

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Galina Vishnevskaya, bass Matti Salminen; New York Choral Artists. Prokofiev's *Alexander Nevsky*; excerpts from Mussorgsky's *Boris Godunov*. Avery Fisher Hall at 8. \$6-\$30. Note: open rehearsal of this program Thurs. only at 9:45 a.m.; \$3.

THE NEW YORK POPS, Skitch Henderson conductor; singer Rosemary Clooney. Knight's *An American Overture* (arrangement); selections from Grofe's *Grand Canyon Suite*; Ives's (arr. Schuman) *Variations on America*; "the Story of Charles Ives," a media presentation. Cohan's "I'm a Yankee Doodle Dandy," and other songs by American composers. Carnegie Hall at 8. \$12-\$20.

BARBARA WESTPHAL, violist (N.Y. debut), with pianist Katherine Collier, percussionist Harvey Price. Works of Rochberg, Hindemith, Martinu, Wright (N.Y. premiere). Merkin Concert Hall at 8. \$7.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor; pianist Ilana Vered. Nanes's Concerto Grosso; Beethoven's Symphony No. 1; Mozart's Piano Concerto No. 12; Mendelssohn's *Capriccio Brillant*. Cooper Union, Third Ave. and 7th St. (876-1084), at 8. \$10.

SHELLEY GROSSMAN, pianist. Carnegie Recital Hall at 8:30. Further details unavailable.

EUROPEAN MUSIC YEAR CONCERT—Alice Tully Hall. Further details not available.

TAFELMUSIK—Music for flute, oboe, cello, and harpsichord by Telemann, Loeillet, Handel, Bartok, Villa-Lobos, Borden (premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 8. \$6.

COMPLETE ORGAN WORKS OF J. S. BACH—First of 16 concerts in a Thurs. and Sun. cycle. Organist Charles Krigbaum plays the 33 recently discovered chorale preludes in their N.Y. premiere. St. Paul's Chapel, Columbia U., Broadway and 116th St. (280-3574), at 8. \$1 contribution.

AULOS ENSEMBLE—Bach-Handel-Scarlatti Tercentenary celebration. Rutgers Presbyterian Church, 236 W. 73rd St., at 8. \$8.

POWELL QUARTET—Music of Schmitt, Bozza, Reynolds. CUNY Graduate Center, 33 W. 42nd St., third-floor studio, at 8. Free.

DEBORAH WONG, violinist/**WU HAN**, pianist. Music of Handel, Falla, Ysaye, Paganini. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

RHYS CHATHAM/FAST FORWARD—Unamplified chamber music with "disparate instrumentation," with guest performers/"Debt to Society," a "Suite for Mixed Metals." The Clocktower Gallery, 108 Leonard St., at 8. \$2.

MAGICAL STRINGS—Philip and Pam Boulding, with "Above the Tower," music from their album. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8. \$10.

SERGEI MATESEWITCH, accordionist. Music by Bach, Mozart, Brahms, Rachmaninoff, others. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

GYUTO TANTRIC MONKS OF TIBET—Harmonic choral chanting and wind and percussion instruments. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

STRIKE UP THE BAND—Salute to George and Ira Gershwin, with reminiscences by Alan Combattente, and selections from the shows by vocalists and a pianist. Manhattan Savings Bank, 86th St. and Third Ave., at 8:15. Free.

DIANE WALSH, pianist/**HAMAO FUJIWARA**, violinist/**STEVEN TENENBOM**, violist/**GARY HOFFMAN**, cellist. Beethoven's String Trio in E-flat, Op. 3; Three Madrigals, by Martinu; Dvorak's Piano Quartet in E-flat, Op. 87. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$8.

L.I.U. STUDENTS—Jazz concert, Brooklyn campus Triangle Theater, University Plaza (718-403-1051), noon-4:30. Free.

Friday, May 10

NEW YORK PHILHARMONIC—See 5/9. Today at 2.

PHILIP GLASS/PHILIP GLASS ENSEMBLE, with the voices of the Western Winds and guest musicians. Multimedia program presenting the premiere performance of Glass's score for Godfrey Reggio's film *Koyaanisqatsi*, which will be screened twice. Avery Fisher Hall at 8:30 and 11. \$10-\$20.

GUITARJAM—Opening concert of Guitarstream '85, Carnegie Hall's first international guitar festival. Steve Morse, Larry Coryell, Carlos Barbosa-Lima, Sharon Isbin, many others, with Solisti New York, Ransom Wilson conductor. Music by Almeida, Savio, Jobim, Gnattali, others. Unpredictable jam sessions, too. Carnegie Hall at 8. \$10-\$16.50. See listing below.

GUITARSTREAM '85—Charlie Byrd Trio, Carlos Barbosa-Lima, Terry Jenoure, Brandon Ross. Brazilian-Caribbean encounter. Carnegie Recital Hall at 11 p.m. \$10.

TUBES/UTOPIA—Radio City Music Hall at 8. \$17.50.

DA CAPO CHAMBER PLAYERS, with pianist David Oei. Works by Messiaen, Boulez, Schmitt, Ravel. Carnegie Recital Hall at 8. \$8.50.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; Michele Rosewoman Quintet; pianists Leo Smit, Michele Rosewoman, clarinetist Charles Russo. "Meet the Moderns" tribute to Aaron Copland; and also the ASCAP Meet the Composer commission winners. Copland's Piano Concerto (Jazz Concerto); Gould's *Derivations* for Solo Clarinet & Dance Band; Rosewoman's *The Heart of Answers* (world premiere); Svoboda's Choral in E-flat for Piano Quintet (world premiere); Torke's *Ecstatic Orange* (world premiere). Cooper Union, Third Ave. and 7th St. (254-6300), at 8. \$10.

WILLIAM BOLCOM, pianist/**JOAN MORRIS**, mezzo-soprano. Music by Wilder, Kern, Berlin, Carmichael, Winkler, McHugh, Gershwin, others. Town Hall at 8. \$8-\$12.

JUILLIARD CHORUS AND SYMPHONY, Richard Westenburg conductor. Haydn's *The Creation*. Alice Tully Hall at 8. Free tickets available 5/7 at Juilliard School (874-7515).

REGINO TELLECHEA, Cuban singer, in "Una Noche de Feeling," with a jazz group. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. \$10.

DAVE VALENTIN AND HIS ORCHESTRA—"Latin Jazz Crosses Over," with violinist Noel Pointer, percussionists Louie Ramirez and Jerry Gonzales. Hunter

College, 69th St. east of Park Ave. (757-0035), at 8. \$12.50-\$14.50.

ESTERHAZY TRIO—Works by Haydn, Brahms, Beethoven. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

T.N. KRISHNAN/T.V. GOPALKRISHNAN—Music for violin, from South India. Alternative Museum, 17 White St. (966-4444), at 8. \$8.

GRETCHEN STEINER, vocalist. Lincoln Center Library at 4. Free.

ZANE PAUL, tenor saxophone. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th (888-1633), at 12. \$4.

BRONX ARTS ENSEMBLE, Robert Rogers conductor. Salute to American composers Gershwin, Gould, Copland, Joplin, Bernstein, others. Gould Memorial Library Auditorium, Bronx Community College, University Ave. and W. 181st St., at 11:30 a.m. Free.

PERCUSSION ENSEMBLE of Brooklyn College Conservatory of Music, Morris Lang conductor. Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. \$3.

Saturday, May 11

NEW YORK CHORAL SOCIETY, Robert DeCormier conductor; Lila Deis, Martha Jane Howe, Gregory Mercer, and Howard da Silva as narrators. Honegger's *King David*; Stravinsky's *Symphony of Psalms*. Carnegie Hall at 8. \$6-\$16.

NEW YORK PHILHARMONIC—See 5/9. Tonight's concert will be simulcast on Ch. 13 and WQXR-FM.

WATERLOO FESTIVAL ORCHESTRA, Gerard Schwarz conductor; Diamond's Suite No. 1 from the Ballet "Tom" (N.Y. premiere); Dohnanyi's Suite in f-sharp for Orchestra, Op. 19; Schumann's Symphony No. 1, "Spring." Carnegie Hall at 3. Free.

ELLY AMELING, soprano, with pianist Rudolf Jansen. "Songs from music halls around the world," and selections from her cabaret act "After Hours." 92nd Street Y at 8. \$15.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt music director. Works by Bach, Busoni, and Bach-Busoni. Carnegie Recital Hall at 8. \$10.

SINE NOMINE SINGERS, Harry Saltzman conductor; Gregory Purnhagen, Gilbert High, Marty Silverburg; organist Edward Brewer, cellist Myron Lutzke. Schutz's *St. John Passion*, and *Musikalische Exequien*. Merkin Concert Hall at 9. \$10.

NEW ENGLAND CONSERVATORY YOUTH ORCHESTRA (N.Y. debut), Benjamin Zander conductor; cellist Nehemiah Richardson. Bartok's Concerto for Orchestra; Dvorak's Cello Concerto. Town Hall at 8. \$8.

METROPOLITAN GREEK CHORALE, George Tsontakis conductor; soprano Judith Bettina; New Philharmonia of Riverside. Works by Tsontakis (world premiere), Tavener (U.S. premiere), Rimsky-Korsakov, and Greek, Slavic, and Anatolian songs. Alice Tully Hall at 8. \$10-\$25.

ST. PETER'S CHOIR/GREGG SMITH SINGERS, and chamber orchestra. Bach's Cantata No. 60; Vaughan Williams's *The Shepherds of the Delectable Mountains*; Rameau's *Quam Dilecta*. St. Peter's Church, Lexington Ave. and 54th St. at 4. Free.

PUERTO RICO: ENCANTO Y CANCION—Music of the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. \$15.

ROBERT VENC, baritone. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

GYUTO TANTRIC MONKS OF TIBET—Sacred chants and rituals. Samaya Foundation, 75 Leonard St. (925-9763), at 8. \$11.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

LEONTYNE PRICE, soprano. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. \$18-\$25.

TOM CHAPIN/JOE HEUKEROTT/LYDIA ADAMS DAVIS—Country-folk music. Park Slope Methodist Church, Sixth Ave. and 8th St., Brooklyn (718-996-3154), at 8. \$8.

LEHMAN COLLEGE STAGE BAND, Daniel Repole conductor; with Bob Eberle Jr. and the High Tones. Music of the '40s and '50s. Amphitheater, Bedford Park Blvd. West, Bronx (960-8248), at 3. Free.

Sunday, May 12

BALTIMORE SYMPHONY ORCHESTRA, David Zinman conductor; violinist Joseph Silverstein. Wuorinen's *Crossfire* (N.Y. premiere); Dvorak's Violin Con-

certo in a; Bartok's Concerto for Orchestra. Carnegie Hall at 3. \$8-\$15.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; organist Peter Hurlford. Bach's *Sinfonia* from Cantata 29, and Suite No. 3 in D; Handel's Concerto Grosso Op. 6, No. 12, and Organ Concerto in B-flat, Op. 4, No. 2. Alice Tully Hall at 3. \$16. Pre-concert organ recital at 2.

MENDELSSOHN CLUB OF PHILADELPHIA, Tamara Brooks conductor; the New School of Music Orchestra, the Boys Choir of Harlem; Barbara Pearson, Seth McCoy, David Arnold. Britten's *War Requiem*. Carnegie Hall at 8:30. \$10-\$20.

BRONX ARTS ENSEMBLE ORCHESTRA, Robert Rogers conductor; vibraphonist Mark Sherman, violinist Masako Yanagita, pianist Alexander Peskanov. "A Salute to the Bronx and American Composers." Gould's *Concerto Concertante* (N.Y. premiere); Chesky's Vibraphone Concerto (world premiere); Baksa's *Nonet* (N.Y. premiere); Freeman's String Quartet (N.Y. premiere). Merkin Concert Hall at 8. \$7.

GEORGE WINSTON—Avery Fisher Hall at 3 and 8. \$12-\$17.50.

SELMA EPSTEIN, pianist. Two recitals today. At 1:30, music by Beach, Chopin, and N.Y. and world premieres by Boyd, Coulthard, Van De Vate, Smyth, Holland. At 4, works of Grainger, Byrd, Bach, Faure. Merkin Concert Hall. Each, \$7.

ORIN GROSSMAN, pianist. Jazz, pop, and classical music, by Gershwin, Monk, Chopin. Greenwich House Music School, 46 Barrow St. (431-1088), at 6. \$10. At 7, a cocktail party (\$25), and then a dinner party (\$150, including all three events). Benefit for the Washington Square Music Festival.

DON COATES'S MAINSTEM—Vintage Jazz at the Vineyard, 309 E. 26th St. (683-0696), at 5. \$8 and \$12 (latter for cabaret seating).

QUARTET MONTAGE—Works of Mozart, Puricelli (world premiere), Berg, Mendelssohn. Carnegie Recital Hall at 8:30. \$6.

LANG TRIO—Carnegie Recital Hall at 5:30.

YOUNG MUSICIANS CONCERT—Carnegie Recital Hall at 1:30.

GYUTO TANTRIC MONKS OF TIBET—Ritual chants. New York Open Center, 83 Spring St. (219-2527), at 7:30. \$10.

GIORA FEIDMAN—Art of the Klezmer. YM-YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. \$6.50.

THE "M & M'S"—Marion Hammon and Mone Walton, a cappella singers. 14 East at Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 4. \$5.

CONCERTUM CHAMBER MUSIC—Violinists Marc Ginsburg and Lewis Kaplan, violist Eugene Becker, mezzo-soprano Kimball Wheeler, harpist Susan Allen, pianist Peter Basquin, cellist Zela Terry, double-bassist William Blossom. Martinu's Three Madrigals; Bourland's *A Slash of Blue*; Schubert's "Trout" Quintet. Lehman Center, Theater, Bedford Park Blvd. West, Bronx (960-8715), at 3. Free.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Martin Canellakis director; pianist Michael Gurt. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 3. \$7-\$9.

BRONX ARTS ENSEMBLE ORCHESTRA, Jonathan Tunick conductor; pianist Joseph Ioubert. Selections from Kern's *Roberta* and *Showboat*; music by Joplin; Copland's *Appalachian Spring*; Gershwin's *Rhapsody in Blue*. Woodlawn Cemetery, Jerome Ave. entrance, near E. 233rd St., Bronx (549-1899), at 2. Free.

RIVERDALE CHORAL SOCIETY, Mother's Day concert; music by Schutz, Bach, Handel. Wave Hill, Armory Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 3. Free with weekend admission; \$2 adults, \$1 seniors, under 14 free.

DIANE WALSH, others—See 5/9. Today at 4.

KEVIN EUBANKS JAZZ QUARTET/STAFFORD JAMES-MARC COHEN DUO—Jazz in a variety of moods. Picnic House, Prospect Park, P.P.W. and 5th St. at 2. \$4.

MYRNA NACHMAN, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

CONSERVATORY SYMPHONY ORCHESTRA, Dorothy Klotzman conductor; pianist Agustin Anievas, violinist Masao Kawasaki, cellist Marion Feldman; Midwood High School Chorus. Works by Beethoven, Debussy, Schuman. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. Benefit for the Conservatory; \$5-\$25.

CONCERTS IN CHURCHES—Organist John Weaver, in a series comprising the complete works for organ, by Bach. Today, the Toccata in d, Trio Sonata No. 4, and the Choral Preludes from the *Orgelbuch-*

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MUSIC & DANCE

lein. Ascension, Fifth Ave. at 10th St., at 3. \$1... Jan Hus Choir, Gina Crusco director. Hindemith's *Six Chansons*, and other a cappella works. Jan Hus Presbyterian, 351 E. 74th St., at 4:30. \$5... Bach Cantata Orchestra, Fred Sherry conductor. Music by Purcell, Stravinsky, Bach (Cantata No. 201). St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 4. \$12... Adson Trio. Music for harpsichord, recorders, viola da gamba by Bach, Handel, Telemann, and English and Italian 17th-century composers. St. Ignatius, 552 West End Ave., at 4. \$5... Pianist John Kamitsuka; works of Brahms, Bach, Beethoven. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 3. Free... Joint recital by students of Fuzako Yoshida (koto, sangen) and Ronnie Nyogetsu Sel-din (shakuhachi). St. Joseph's, Sixth Ave. at Waverly Pl., at 2:30 and 7:30. \$6.

Opera

LA TRAVIATA, by Verdi; performed in English, by the Bronx Opera Company. 5/10, 11 at 8 at Lehman College Theater, Bedford Park Blvd., Bronx; \$6, \$8. Also at Hunter College Playhouse, Lexington Ave. and 68th St., 5/17, 18 at 8; \$8, \$10. (787-1356.)

THE YEOMEN OF THE GUARD, by Gilbert and Sullivan. New York Gilbert and Sullivan Players at Symphony Space; 5/9, 10, 17 at 8; 5/11, 18 at 3 and 8; 5/12, 19 at 3. \$11-\$22; children, seniors, \$9-\$18.

TOUR DE FARCE—The After Dinner Opera Company in a double bill: Barab's "Predators" and his "Out the Window." Third Street Music School, 235 E. 11th St. (477-6212). 5/11, 18, 20 at 8:30; 5/12, 19 at 3 and 7. \$8.

THE BEGGAR'S OPERA, by John Gay, in the version by Britten. Opera Ensemble of New York. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 5/8, 10, 15, 17 at 8; 5/12, 19 at 3. \$14.

AMATO OPERA THEATER—319 Bowery (228-8200). "Verdi and Voltaire": Verdi's *Alzira*, Voltaire's *Les Amicaux*. 5/11 at 7:30; 5/12 at 2:30. \$8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 6/9: Herbert's *Naughty Marietta*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. \$10-\$16.50.

DONA FRANCISQUITA, a zarzuela by Vega and Vives. Repertorio Espanol, 138 E. 27th St. (889-2850). 5/8, 14 at noon; 5/12 at 3; 5/18 at 8. \$15.

THE RING OF THE FETTUCCINES, an introduction to Grand Opera, by the Broque Opera Co. Town Hall, 5/6 at 10:30 a.m. and 12:30 p.m. (595-7500). \$4.

OPERA CONCERT—Manhattan Opera Association: soprano Barbara Norcia, tenor Martin Broms, pianist Mark Gantt. Duets, fully staged, by Bizet, Wagner, Verdi, Puccini. Senator Robert Wagner Junior H.S., 220 E. 76th St. (787-8506). 5/10 at 8. \$6.

Dance

New York City Ballet Company
At the New York State Theater

Through June 23. \$4-\$36. 5/7 at 8: *Walpurgisnacht Ballet*, Pas de deux, *La Valse*, Firebird. 5/8 at 8: *Rossini Quartets*, *Afternoon of a Faun*, *Eight Lines*, *Gershwin Concerto*. 5/9, 10, 11, 14 at 8: *A Midsummer Night's Dream*. 5/11 at 2: *La Valse*, *Eight Lines*, *Eight Easy Pieces*, *Gounod Symphony*. 5/12 at 1: *Valse Fantaisie*, *Eight Easy Pieces*, *Fancy Free*, *Firebird*. 5/12 at 7: *Rossini Quartets*, *Opus 19/The Dreamer*; *Gershwin Concerto*.

American Ballet Theatre
At the Metropolitan Opera House

Through June 16. Matinees \$8-\$32.50; evenings \$9-\$42.50. 5/6 at 8: *The Little Ballet*, Pas de deux, *Anastasia*, *Other Dances*, *Great Galloping Gottschalk*. 5/7, 9, 10 at 8; 5/8 at 2 and 8; 5/11 at 2: *Romeo and Juliet*. 5/11 at 8: *Grand Pas Romantique*, *Duets*, *The Leaves Are Fading*, *Bach Partita*.

Lar Lubovitch Dance Company
At the City Center

May 7-12. \$12-\$25. 5/7 at 7:30 (benefit party—246-9898). 5/10, 11 at 8: Program A—*Whirligigs*, *Beau Danube*, *A Brahms Symphony* (premiere), *Cavalcade*. 5/8, 9 at 8; 5/11, 12 at 2: Program B—*Big Shoulders*, *Nine Person Precision Ball Passing*, *Les Noces*, *A Brahms Symphony*.

Feld Ballet
At the Joyce Theater

Through May 12. \$20. 5/7 at 8: *Play Bach*, *Adieu*, *Against the Sky*. 5/8 at 8: *Intermezzo No. 2*, *Over the Pavement*, *The Jig Is Up*. 5/9 at 8: *The Grand Canon*, *Summer's Lease*, *The Jig Is Up*. 5/10 at 8: *The Envelope*, *Caught*, *Intermezzo No. 1*, *Intermezzo No. 2*. 5/11 at 8: *La Vida*, *Danzon Cubano*, *Adieu*, *A Footstep of Air*. 5/12 at 2: *The Envelope*, *Caught*, *Intermezzo No. 2*, *Against the Sky*. 5/12 at 7:30: *The Grand Canon*, *Against the Sky*, *The Jig Is Up*.

Pennsylvania Ballet
At the Brooklyn Academy of Music

May 7-12. The new production of Bournonville's *La Sylphide*, staged by Peter Martins, will be danced at each performance. The programs variously include in addition *Mozart Violin Concerto*, *Tarantella*, *XVIII Symphonic Etudes*, *Serenade*, *Bolero*, *Awakening*. 5/7 at 7; 5/8, 9, 10 at 8; 5/11 at 2 and 8; 5/12 at 2. 30 Lafayette Ave., Brooklyn (718-636-4100). Tues.-Thurs. and Sat. mat., \$8-\$20; Fri. Sat. eves., Sun. mat., \$10-\$22.

Other

AFTER B.C.—Works by Brooklyn College alumni Denise Dyer, Lori Knowlton, Vivian Ullmann. 307 Roosevelt Extension (718-434-1900). 5/10 at 7:30. \$3.

ATMA—Debut of an Indian dance-and-music fusion group, in Off Festival. Break dancing, with tabla, sarod, guitar, et al. Also classical and contemporary works. 5/6 at 8, Douglas Fairbanks Theater, 432 W. 42nd St. (307-6003); \$10. Also 5/8, free performances at the Port Authority Bus Terminal, Eighth Ave. and 42nd St., at noon; and at the George Washington Bridge bus station, Broadway at 178th St., at 4:30.

CODANCECO—New works by Barbara Allen, Susan Marshall, Bebe Miller; others by Bill T. Jones, Mark Morris. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/9-11 at 8; 5/12 at 3. \$7.

FEATS—Premieres of three modern-dance and jazz works. Foundation for the Vital Arts, 78 Fifth Ave. (758-1700). 5/9, 10, 11 at 8; 5/12 at 2 and 8. \$7.

FLAMENCO MORO—"A Dance Odyssey From Spain Through the Middle East." With Maria Alba, Victorio Korjhan, others. Park Royal Theater, 23 W. 73rd St. (724-4950). 5/8, 9, 10 at 8; 5/11 at 3 and 8; 5/12 at 3 and 7. Wed., Thurs., Sun., \$10; Fri. and Sat., \$12.

GATHERING WOOD—"Threshold: An Evening of Premieres." Six dances by these musicians, visual artists, and dancers. Triplex Theater II, Manhattan Community College, 199 Chambers St. (618-1980). 5/9, 10 at 8. \$8; patron seats 5/10, \$25.

KOREAN NATIONAL DANCE COMPANY—A 60-member troupe with traditional court and folk dance and music. Beacon Theater, Broadway and 74th St. (874-1717). 5/8 at 8. \$8-\$15.

LORI KILMARTIN & FRIENDS—"The Pact," a theater piece; also works by Bill Crosby, Lisa Kramer, Ted Marks. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 5/11, 12, 13 at 8:30. \$6.

MAD MARGARET—A collaboration by Britta Lieberknecht and Lauri Nagel. Kiva, 309 Canal St. at Mercer St. (718-237-8830). 5/10, 11 at 8:30. \$6.

MARK DEGARMO AND DANCERS—Modern dance, at Inroads, 150 Mercer St. (226-6622). Sat. thru 5/25, at 1. \$5; seniors, children \$2.50.

NANCY MEEHAN DANCE COMPANY—Premiere of a new work for eight dancers. St. Mark's Church in the Bowery, Second Ave. and 10th St. (924-0077). 5/10, 11, 12 at 8. \$7.

QUEENS COLLEGE SPRING DANCE CONCERT—Program of five works, some by members of the Dance faculty. Campus theater, L.I.E. and Kissena Blvd., Flushing (718-520-7572). 5/8 at 8 (preview), \$2.50; 5/9, 10, 11 at 8, 5/12 at 3. \$5.

RIKA BURNHAM COMPANY—Premieres of three works. Harkness Center for the Dance, 4 E. 75th St. (924-0077). 5/9, 10, 11 at 8:30. \$6.

RIVERSIDE DANCE FESTIVAL—International Dance Week. 5/8, 10 at 8, 5/12 at 2: Spirit Walk, collaboration between Maureen Williams and Chris Odo, of modern dance and the theater of the Orient; premiere of "Purification," and other works... Two programs by Jelón Vieira's DanceBrazil: 5/9, 12 at 8, a world premiere, also "Garue Feche" and "In Bahia." 5/11 at 2 and 8, "Orfeu Negro." Riverside Church, the Drive at 122nd St. (864-2929). \$7.

SENSITIVE MAN OF THE EIGHTIES—Richard Steinberg and his choreography. Eden's Expressway, 537 Broadway (226-5582). 5/10, 11, 12 at 8:30. \$6.

OTHER EVENTS

Happenings

FRINGLING BROS. AND BARNUM & BAILEY CIRCUS—This year's new edition stars animal trainer Gunther Gebel-Williams and his family, Sabu and the Flying Espanas, aerialists Satin and the Franconi Duo, the Posso Brothers, Reinand's Chimpanzees, and the Braun Family Dogs, along with everybody's favorite lively clowns. At Madison Square Garden thru 6/2 (564-4400). \$6.50-\$12, with children \$2.50 at some performances. 5/7, 14 at 10:30 and 2:30; 5/8, 10, 15, 17 at 1:30 and 7:30; 5/9, 16 at 10:30 and 7:30; 5/11, 18 at 10:30, 2:30, 7:30; 5/12, 19 at 1 and 5:30.

SPRING'S CELEBRATIONS continue to spring up as the season truly gets going. At the Lighthouse, the N.Y. Association for the Blind, for example, there's a week-long Spring Arts Festival, in the auditorium at 111 E. 59th St., with an arts-and-crafts show 5/6-9, noon-5; 5/10, noon-5:30; 5/11, noon-4:30: ceramics, sculpture, needle crafts, horticulture, painting, and more. There are daily performances, too: fashion shows, dance, music, martial arts, drama, at varying times (355-2200). It's all free... A Mother's Day open house at Dance Theatre of Harlem 5/12 at 3 features a wine tasting, performances by Star Search winners the Williams Brothers, Gail Hightower, Alvin Ailey students, and a fashion show of children's and maternity styles. At 466 W. 152nd St.; adult \$3, children \$1.50... The Blessing of the Animals at St. John's in the Village is an annual event we love—at 222 W. 11th St. 5/12 at 4. Take your live-in pet of any persuasion and join in... The Tompkins Square Arts Festival is a June event to look forward to, but 5/7, there'll be a benefit for it at the Pyramid Club, 101 Ave. A, at 9. It's a Spring Fever Masquerade Ball, with lots of entertainment by special guests, and admission's \$5... Another Comic Book Marketplace will take over several corners of the Roosevelt Hotel 5/12, 10-5, at Madison Ave. and 45th St. admission, and besides the comic masterpieces there'll be movie and sports memorabilia, gum cards, etc... The Morse Mime Theatre will do its thing at the Museum of the City of New York, Fifth Ave. and 103rd St. 5/11 at 2. In this case, its "thing" is "Museum Alive," a program in which they bring to life statues, holograms, and paintings, and it's free.

WORDS FROM THE WISE AND WITTY—Dr. Jonathan Miller, author, medical man, director, and erstwhile actor, will be Lincoln Center's guest speaker for two evenings, 5/12 at 6 and 5/13 at 8. His topics: "The After-Life of Plays" and "Laughing Matters: Humor and Comedy." Tickets are \$10, and the talks are at the Juilliard School, Lincoln Center (874-6770)... Newly best-selling writer William Kennedy will be on the podium 5/9 at 8, at Lincoln Center's Library and Museum for the Performing Arts, thanks to the National Committee for the Literary Arts; tickets, \$6 (557-4725)... Author Toni Morrison will speak at the Studio Museum in Harlem, 144 W. 125th St. (864-4500), 5/12 at 3. This event is on the museum's "Art and Literature: Metamorphosis" series, and tickets are \$8.

A VARIETY OF CONFERENCE/SYMPOSIUM EVENTS are on the calendar, some occasioned by the anniversaries of the ends of two wars, the Vietnam conflict and the European side of World War II. (May 7 is also the day on which the city's Vietnam Veterans Memorial will be dedicated.) The Asia Society will hold a conference 5/7-9 called "The Vietnam Experience in American Literature," and a reading-discussion 5/8 at 7 is open to the public. Tim O'Brien, Ron Kovic, John Clark Pratt, and William Ehrhart will read from and discuss their books and answer audience questions. This event is at Cooper Union, Third Ave. at 7th St., and no reservation is needed... CUNY's Graduate Center, 33 W. 42nd St., will host a conference, "The Holocaust and the Allies," 5/9, beginning at 10 a.m. with emphasis on America and Great Britain and continuing at 2, with the focus on the USSR. It's free. At the same place, "Jews and Liberalism" is the subject on two dates: 5/7 at 4 and 7:30, and 5/8 at 6:30. Several speakers will take part, and all three are free (790-4404)... "Vietnam Veterans and Their Families" is an all-day event, again at CUNY, 5/6, 8:30 a.m.-5, and focusing on a wide range of topics; \$15 to register... The Staten Island Children's Museum, 15 Beach St. (718-273-2060), hosts an Audio Art Symposium and Festival 5/9, 10,

11. There'll be installations, panel discussions, performances, a listening room, reading of papers by experts, morning and afternoon. Three days for \$30, single days \$17. Performance admissions vary.

FLOWERS AND FASHIONS—perfect hand-in-hand partners for spring. The local botanical gardens are right in the mood, all with plant sales this week. In Queens, at 43-50 Main St., Flushing, the garden features miniature roses for Mother's Day on 5/11. In the Bronx, the New York Botanical Garden's Council holds its annual Flower Market Sale 5/10-12, 10-5, with hanging baskets, herbs, mini-roses, dwarf conifers, et al. On the 12th, mothers and Bronx residents with I.D. will be admitted free to the Conservatory's Rose Show, and on the 11th there's a morning symposium, "Plants for the Connoisseur"; \$49. The Brooklyn Botanic Garden's spring sale is 5/8, 10-7; 5/9, 10-3. House plants, bonsai, and a children's table... Fashions by Calvin Klein, Pauline Trigere, Roberto Cavalli, Gortex, and others will be auctioned off by Virginia Graham at a spring-fashion ball and fund-raiser 5/9 at the Pierre. Melba Moore and others will entertain, and hosts are the New York Fashion Club and Roberto Cavalli, the shop in the Plaza Hotel. Benefiting will be the ALS (Lou Gehrig's Disease) Foundation; \$250 (644-1004).

WITH A FOREIGN FLAVOR—A Caribbean All-Star Festival for Mother's Day is at Madison Square Garden's Felt Forum (564-4400), 5/11 at 8, 5/12 at 3 and 8. Lord Kitchener, the Mighty Sparrow and other leading lights will put on a big sound-of-music program; \$18, \$20... A cross-cultural event at Asia Society brings together the Theatre du Petit Miroir and Chinese Glove Puppet Theater; for details, see Children, below... The week of Bulgarian culture continues with more events: 5/7 at 7:30, folkloric music and dance, to watch and join in, plus refreshments; P.S. 3, Hudson and Grove Sts.; \$5. 5/8, noon-2, folk dance and music by a Bulgarian group; Central Park bandshell, Fifth Ave. and 72nd St.; free. 5/11, 2-4, lecture by Ivan Dimitrov, premiere of film "Tsar Boris"; Westbeth Gallery, Washington and Bank Sts.; free. And in the gallery all week, poster graphics by Bozhidar Ikononov. 674-3188 for more information.

SPEAKING OF FAIRS—A family Street Festival 5/11, 11-4, takes the form of a block party given by Columbia Grammar and Preparatory School, 94th St. between Columbus Ave. and C.P.W. Rides, games, foods, merchandise, entertainment, a Moon Walk, face-painting, and more. Rain date, 5/12... Same day, other side of town, 5/11 noon-4, the Drama Workshop of the Convent of the Sacred Heart will have an arts festival on 91st St., between Madison and Fifth Aves. Students will entertain on the outdoor stage, and bring along their own homemade edibles. Also a flea market, books, face painting, and fun... The Cathedral School Spring Fair is the same day, 5/11, 11-4, on the campus, Amsterdam Ave. and 111th St. (if rain, inside). Family activities, pie-eating contest, flea market, games, books and plants, and lots of food. At 9:30 a.m., a "run for fun" mini-marathon... West Side Montessori School's street fair is, again, 5/11, 10-4, on W. 92nd St. between West End Ave. and Riverside Dr., rain or shine. Space Walk, trolley rides, games, foods, toys, books, clothing, raffle, entertainment, merchandise of many kinds... The Brooklyn Heights Promenade Art Show is set for 5/11, 12, 11-6 each day (rain dates, 5/18, 19). Along the gallery-with-a-view, from Remsen to Clark Sts., there'll be every kind of arts and crafts to admire and buy in this juried show of over 100 artist-craftsmen. And along the waterfront at Empire-Fulton Ferry State Park, thru 5/12, you can see the Outdoor Sculpture Show by 18 artists from the Brooklyn Waterfront Artists Coalition... It's the last weekend for the American Arts and Crafts Alliance festival, 5/11, 12, 10-6:30, on Columbus Ave. between 77th and 81st Sts., and Albee Square Mall in Brooklyn is having an arts and crafts show 5/8-12; 1 DeKalb Ave... Brooklyn College's Country Fair is 5/10, 2-6, on the campus at Bedford Ave. and Ave. H. 75 cents, children under 12, 50 cents. "Movieland" is the theme, and entertainment and booths will be in the nostalgic mood... Out East Hampton way on Long Island, 5/11 will see a Nautical Flea Market and Marine Festival: demonstrations, merchandise, entertainment, at the Historical Society Boat Shop, Commercial Dock at Gann Rd., 10-dusk.

THE VIOLENT UNIVERSE—The current sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-

1300) is narrated by Vincent Price and examines such phenomena as black holes, exploding galaxies, and the birth of our own solar system. You also visit stars, including the sun, and watch the blast of a supernova. Thru June 24, weekdays at 1:30 and 3:30, weekends hourly between 1 and 5.

Tours

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). "Hard Hat" tours, visits to construction and restorations in progress. 5/7 at 6, the Jacob J. Javits Convention Center, designed by Pei. \$8; phone to reserve and for directions. "America's Architecture" walks: 5/12, 1-3, the post-Modern city; meet at the Roosevelt Island Tram, Second Ave. and 58th St., in time to get the 1 p.m. tram. \$12. Also: a free tour along a portion of Fifth Ave., each Thurs. at 12:30; meet at the Urban Center, Madison Ave. at 51st St. And a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign, at Chemical Bank.

SOHO ARTISTS' STUDIOS—Visits with the Floating Gallery (254-3690). 5/11 at 1. \$12. Phone for location.

THE FABULOUS FIFTIES, with the Art Deco Society (758-9447). 5/11 at 2, meet at the General Electric Building, Lexington Ave. and 51st St., for a tour that includes Rockefeller Center, the Waldorf-Astoria, and more. \$5.

EAST VILLAGE ART GALLERIES—With Adventure on a Shoestring (265-2663). 5/12 at 12:30, meet NW corner of Second Ave. and 10th St. \$5.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). Three tours 5/12—Noon-6: Brooklyn Bridge and a chamber-music concert at Bargemusic, Fulton Ferry Landing; \$13. At 11 a.m.: A politically minded trek around some Beaux Arts public buildings, focusing on the history of Tammany Hall; \$8. At 4, "Some Illustrious Women" visit to Donna Shalala, president of Hunter College; campus tour and lecture; \$8.

IRVINGTON TO CROTON-ON-HUDSON—A trek with the Shore Walkers of N.Y. (663-2167), to help plan the Hudson River-shore trail. 5/11, meet on train to Irvington that leaves Grand Central 8:15 a.m., Marble Hill at 8:30. \$3, plus train fare.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.-4, \$15; \$20 late registration (718-291-6825). 5/11, Central Park. 5/12, Alley Pond Marsh, Queens.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. 5/11, Oakland Lake, Queens. 11-3; \$15. Phone for meeting place.

HARLEM SPIRITUALS—(275-1408). Gospel and Spirituals tour, Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. \$23, reserve by 1 p.m. Sat... Soul Food and Jazz tour, Thurs., Fri. and Sat., 7:30-midnight, with dinner, jazz, and drinks. \$55; reserve 24 hours ahead.

PROSPECT PARK ENVIRONMENTAL CENTER (718-788-8500), at the Picnic House, P.P.W. and 5th St., Brooklyn. 5/11 at 1, meet at the Picnic House for a walk around the park's Friends Cemetery. \$2; children, \$1... Also "TGIF Birds 'n' Beesties Walk," each Fri. thru May, 6-8 p.m. \$5 (pre-register).

BROOKLYN HEIGHTS—A walking tour, with the Long Island Historical Society (718-624-0890). 5/11 at 1, meet at 128 Pierrepont St., Brooklyn. \$3.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): 5/11 at 8 a.m., a bird walk on the trails; \$2. A walk in the Wetlands, each Sun. at 1; \$1. Woodlands walks first and third Wed. and Fri. at 10 a.m.; \$1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 5/12 at 7 a.m., a bird walk; \$2 weekend admission. A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, \$2... Old Westbury Gardens, Westbury, L.I. (516-333-0048): Twilight lecture/tours. 5/9 at 7: "Plant Propagation for the Home Gardener." \$5.

URBAN PARK RANGERS—Tours and workshops; free unless noted. Bronx: 5/11 at 1, meet at Van Cortlandt Park Visitors Center, 242nd St. and Broadway

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OTHER EVENTS

(548-7880), for a geology-centered tour... **Brooklyn** (718-856-4210): 5/11 at 10 a.m., meet at Prospect Park Picnic House, P.P.W. and 5th St., for a session on bike repair and safety; reserve. 5/12 at 1, meet under the Grand Army Plaza arch, for a walk along the park's water system... **Manhattan** (379-3091): 5/11 at 1, meet at Isham St. and Seaman Ave. entrance to Inwood Hill Park for a nature-trail walk. 5/12 at 2, meet at Central Park's Belvedere Castle, south of the Great Lawn at 79th St., for a spring-poetry walking workshop; take your favorite spring poem along... **Queens** (718-699-4204): 5/11 at 7 a.m., meet at Crocheron Park, 215th Pl. and 33rd Rd., for a camera workshop; take your own... **Staten Island** (718-442-1304): 5/11 at 1, a Mother's Day workshop; children should take a picture of themselves to use to make a special gift.

BRIGHTON BEACH K'NISH K'NOSH—A "Gourmet Bicycle Tour" with the Hungry Pedalers (222-2243, 473-6829). 5/12 at 8:15, meet at Columbus Circle, for a tour in "Little Odessa" (food is extra). \$8 by mail registration, \$15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); \$10 and \$19, day of trip.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. \$18 without transportation, \$27 with; rental available. Reservations required. 5/11, Morris County, N.J. 5/12, the Connecticut shore.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 5/12 at 1, a spring nature walk at Clay Pit Ponds State Park, Staten Island. Phone for directions (718-967-1976); free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes. Also: 5/11 at 1, meet at N.W. corner of Sixth Ave. and 23rd St. for a walk in Chelsea; \$1 (594-3950).

Sports

BASEBALL—Mets: Shea Stadium, Flushing (718-507-6387). \$7.50-\$9. 5/7, 8 at 7:35, vs. Atlanta. 5/10 at 8:05, 5/11 at 1:20, 5/12 at 1:35, vs. Philadelphia... Yankees: Yankee Stadium, Bronx (293-6013). \$1.50-\$9.75. Next home games: 5/13, 14 at 8, vs. Minnesota.

TENNIS—Shearson Lehman Brothers Tournament of Champions. Thru 5/12, at the West Side Tennis Club in Forest Hills. 5/6 at noon: end of preliminary 16-man tournaments, with winners entering the main tournament, which begins same day. Day and evening play, 5/6-10. Semi-finals and finals, 5/11, 12. 718-268-2300, 268-6777.

HORSE RACING—The thoroughbreds are at Belmont Park, 5/8 thru 7/29 (718-641-4700, ext. 306, 421). Daily except Tues., post time at 1. \$2, \$5. Featured races: 5/8, the Withers. 5/11, the Comely. 5/12, the Beaugay.

Children

CHILDREN'S CARNIVAL—Games with prizes, crafts, a clown, face painting; toys, clothing, books, comics, games, and sports equipment on sale. 5/11, 11 a.m. to 4, Little Red School House, 196 Bleecker St. (431-3375); 50 cents, adults; 25 cents, children.

SPRING FEVER—Four choreographed works set to music ranging from rock to bluegrass. 5/11 at 1, Inroads Multimedia Art Center, 150 Mercer St. \$2.50 children, \$5 adults (982-2046).

RUMPELSTILTSKIN—Musical based on the fairy tale. 5/11 at 1 and 3:30, Theater Workshop, 317 Merrick Rd., Lynbrook, L. I. \$4, reservations required (516-599-1982).

TALES OF CHELM—Short tales, riddles, and questions, with children helping the "Chelmites" to find the answers. 5/12 at 1, New Theater, 62 E. 4th. Free, but reservations are a must (972-0672).

CHINESE GLOVE PUPPET THEATER—Glove puppets made to leap, paint, write, and demonstrate martial arts. Puppeteers Catherine Larue and Jean-Luc Penso will perform "The Sacking of the Celestial Palace," from *Journey to the West*. 5/11 at 2:30 and 8, the Asia Society, 725 Park Ave. at 70th St. \$8 adults, \$6 children.

DON QUIJOTE CHILDREN'S EXPERIMENTAL THEATRE—"The Day in the Life of a Robot," a bilingual production involving mime and audience participation. 5/13 at 10 a.m. and 1, Lincoln Hospital Auditorium, 149th and Morris Ave., Bronx; free but must reserve (931-9500).

THE GIFT OF THE MONKEY KING—A shadow-puppet play, followed by a workshop in which children will make a shadow puppet that they may take home. 5/11 at 1 and 3:30, the School of Practical Philosophy, 12 E. 79th St. \$4, with reservations required (744-0764).

THE BIG APPLE CIRCUS—Katja Schumann and her Liberty Horses, the Wozniak Troupe, lots of aerialists and clowns, tight-wire walkers and animal acts, all in this intimate, one-ring circus. Van Cortlandt Park, Bronx. 5/6, 7 at 11 a.m. and 7:30 p.m.; 5/8 at 11 a.m. \$6, \$8; adults \$8 and \$10 (860-7320). The Circus will be in Queens 5/18-30, Staten Island 6/1-7.

THIS WAY, DELIGHT—Readings to introduce children to the process of authors' writing and illustrating books. 5/11 at 11 a.m., M. B. Gofstein will read from her new *A Writer*. Endicott Booksellers, 450 Columbus Ave. at 81st (787-6300). Free.

CINDERELLA: UPDATE!—On Stage, Children! with audience participation and music. Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 5/18; \$3, adults \$4.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. \$3.50; adults, \$4.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun., 11 a.m. West Side, 12:30 East Side. 5/12, at 1 West Side, 2:30 East Side, *Sesame Street's* Bob McGrath.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. \$4, adults \$7.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Sleeping Beauty"; Sat. and Sun. at 3: "Cinderella." Thru 6/30, at Courtyard Playhouse, 39 Grove St. (765-9540). \$4. Reservations a must.

13TH STREET REPERTORY COMPANY—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). \$3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. \$5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 5/10 at 11 and 1; 5/11 at 11 and 2, "Noah's Ark" and "Jonah and the Whale," by Rainbow Puppet Works and Toni Gustafson. \$3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 5/11 at 1, "Sowing Seeds," help Princess Belva plant seeds in her Royal Garden; free but must reserve. 5/12 at 2 and 3, "Stories That Dance & Sing," imaginary journeys by storyteller Mirabai Deborah Rothrock; free.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop at 2 p.m.: "Children, Clay and Sculpture," author Cathy Topal invites you to poke, pinch, roll, squash, squeeze, and stretch clay—an intro to the art of sculpture; free with museum admission. Full schedule at the museum.

CHILDREN'S MUSEUM OF MANHATTAN—Previously known as "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends, \$3, adults \$2; weekdays, \$2 and \$1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area... "Comics Come Alive," comic-strip art through the centuries... 5/11-12, mothers and grandmothers are invited free of charge to museum. "Comic" Mother's Day cards is the art activity both days at 1 and 3; 5/12 at 2, a cartoon performance by Payton Wilkinson and Timothy Siciliano, "Kitty... City... Fitty." Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. \$1. Exhibits: "Learning to Read Through the Arts," children's artwork from P.S. 57 and P.S. 16... "Soundtracks"... Fri. at 1:30, storytelling for 3-5-year-olds. 5/11 at 12:30, "Sound Inside Out," performances and exhibits by audio artists; 5/12 celebrate Mother's Day with *Someone's in the Kitchen With Jamie*, a film about a baseball star. Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m. \$1.50 suggested admission; adults, \$3. 5/11 at 7: "Versions of the Traditional"; Laura Simms and Steven Gorn perform Maori creation myths.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30. Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30. Fri.-Sat. to 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30. Fri. to 12:30. Sat. to 1. Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CHRISAS—76 Fulton St., 964-4136. Casual. Greek. Spcls: stuffed shrimps, mixed-grill, moussaka, fresh fish daily. L & D Mon.-Fri. 11:30-9:30. Sat. to 8:30. Sun. to 7:30. (I) No Credit Cards.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight. Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. (M) AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight. Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, dou-

ble-cut veal chop, homemade mozzarella. Res. sug. L Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight. Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. (I) No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpelbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5-11. Br Sun. noon-5. Private parties for 30. 2-hrs free D parking. (M) AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Prix fixe D. Ent. Private parking. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30. Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30. Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30. Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuilleté d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci à la brunoise de légumes. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Prix fixe for L & D. Private parties for 50-150. Free D parking after 6. (M) AE, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Mediterranean-Seafood. Spcls: Ocean crab delight, steak Diane, broiled veal chop sauteed with mushrooms. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4-midnight. Private parties for 100. Pianist Tues.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. (M) AE.

ONE HUDSON CAFE—1 Hudson St., 608-5835. Casual. French. Spcls: venison medallions with two sauces, duck steak with redcurrant and juniper berry sauce, fish of the day. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11. Ent. Tues.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. (M) AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. (M) AE, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. (M) AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. (I) AE, DC, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. Also 464 Sixth Ave., bet. 11th-12th Sts., 807-8585. (I) AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30. Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. (M) AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass beef, shrimp wrapped in sugar cane, Saigon famous pasta. Res. sug. D daily 5-11:30. (M) AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M) No Credit Cards.

DE MERRY—142 W. 10th St., 242-3207. Casual. French country. Spcls: coq au vin, red snapper with Provencale sauce, confit de canard. Res. sug. D daily 6-11:30. Pianist nightly. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily

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RESTAURANT DIRECTORY

11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight.
(I) AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. (M) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-4. D daily 5:30-midnight. Late night S. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, filets en papillote with tomato basil butter sauce, fillet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

MIM'S—8 Christopher St., off Sixth Ave., 675-5620. Casual. American. Spcl: chicken breast Veronique. Res. sug. Ent. with champagne Br Sun. noon-4. L Tues.-Sat. noon-3. D Tues.-Sun. 5-midnight. Closed Mon. (M) AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE, DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. (M) AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5, D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. (M) AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malagueña. D only Mon.-Sat. 5-11. Closed Sun. (I-M) AE.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. (I-M) AE, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat.

4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood terracini, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsz chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

LA TRIESTINA—241 Lexington Ave., bet. 34th & 35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish-Seafood. Spcls: paella Valencia, zarzuela, chicken villarroy. Res. sug. Open for L & D Sun.-Thurs. noon-10:30, Fri.-Sat. to 11. Guitarist Thurs.-Sat. from 6. (M) AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties for 50. Closed Sun. (E) AE, CB, DC.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

RUPALI—715A Second Ave., bet. 38th & 39th Sts., 599-8979. Casual. Northern Indian. Spcls: tandoori mixed grill, roghan josh. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. (I-M) AE, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghetti with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

RESTAURANT DIRECTORY

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcls: veal Sorrentino. Thru May, special childrens circus menu. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JOLSON'S—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.-Sat. noon-4:45. D Mon.-Sat. 4:45-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St., 691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. (E) AE, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. (M) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I-M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Traditional French. Spcls: rouget soufflé, médaillon de veau mainenon. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 6-11. Closed Sun. (E) AE, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE 212—212 E. 52nd St., 486-0212. Casual. Japanese-Continental. Spcls: veal saute 212, negimayaki, sushi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat.-Sun. 5:30-10. Private parties for 10-45. (M) AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal pailard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. (I) AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

DDL BISTRO—725 Fifth Ave., bet. 56th-57th Sts., 832-1555. Casual. Northern Italian. Spcls: carpaccio, veal Milanese, verdura. Res. sug. L daily noon-3:30. Private parties every evening. (M) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. La Piazzetta: Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatze, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. (M) Drake Bar: L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones a la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11:30, Fri.-Sat. to midnight, Sun. 5-10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarist. (I-M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E) Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Tues.-Sat. Free valet parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

JAVA HOUSE—201 E. 45th St., 286-1872. Casual. Indonesian. Spcls: Indonesian rijsttafel, satay, nasi goreng. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-5. D Sun. 5-11, Sat. to midnight. (M) CB, DC, MC, V.

JOYCE'S—948 Second Ave., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. (M) AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat.

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RESTAURANT DIRECTORY

noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, filet of venison with red cabbage & chestnuts, sweetbreads with goose liver. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (E) AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. Lobby Bar: Daily noon-midnight. (I-M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crab-meat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. (I) AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10-60. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3. Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. (M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. (I-M) AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. (M) AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

CAROLINA—355 W. 46th St., 245-0058. Dress opt. American. Spcls: barbecue ribs, crabcakes, penthouse chili. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. 3:30-8. Late B Sun. 11:30-3:30. Private parties for 30-40. (M) MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchiladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. (I) No Credit Cards.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. (M) AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarpateo, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Northern Italian. Spcls: sorbetto vario, grigliato misto, cappellini primavera. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2). Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Thurs.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE—52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also Victor's Cafe—240 Columbus Ave. at 71st St., 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: chateaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medallions of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. (M) AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet. 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

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THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meriden, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-noon. L Mon.-Sat. noon-2:30. Br Sun. 11-2:45. Tea Mon.-Fri. 3:30-8, Sat.-Sun. from 4. "After 8": Mon.-Fri. 8-1 a.m., Sat. to 2 a.m., Sun. to midnight. (E) Trader Vic's: Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. (M) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. (I-M) AE, CB, DC, MC, V.

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ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb,

couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun. & Mon. (M) No Credit Cards.

BORDER CAFE—244 E. 79th St., 835-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fideguia, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, médaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. (I-M) AE, CB, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzo, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. Café Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. Carlyle Restaurant: French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) AE, CB, DC, MC, V.

DIECI X—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Northern Italian. Spcls: veal giardin, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. (M) AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. (I-M) AE, DC, MC, V.

FERRANTE—1294 Third Ave., bet. 74th-75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. (M) AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots à la façon de chef, steak aux escargots, paupiette de sole charreuse, le saumon aux poivres grille beurre blanc. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. (M) AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.-Sun. noon-4. D Mon.-Fri. 5-midnight, Sat.-Sun. 4-1 a.m. Pianist Wed.-Sun. from 9 p.m. (I) AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lagagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10:30-3. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No Credit Cards.

RESTAURANT DIRECTORY

E REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pœlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E)
AE, CB, DC, MC, V.

ON'S ROCK—316 E. 77th St., 988-3610. Casual. American-Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. Outdoor garden. (M)
AE, DC, MC, V.

ALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M)
AE, DC, MC, V.

ANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. (M-E)
AE, CB, DC, MC, V.

AXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, charcoal grilled swordfish, chicken potpie, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. After theater D Mon.-Thurs. 10:30-12:30. (M)
AE, CB, DC, MC, V.

EAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. (I-M)
AE, CB, DC, MC, V.

ANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E)
AE, CB, DC, MC, V.

ICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M)
AE, CB, DC, MC, V.

CCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M)
AE, CB, DC, MC, V.

IERRE HOTEL—2 E. 61st St., 838-8000. Café Pierre. Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. The Rotunda: English afternoon tea daily 3-6:30. (M-E)
AE, CB, DC, MC, V.

HE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E)
AE, CB, DC, MC, V.

HE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M)
AE, CB, DC, MC, V.

ALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M)
AE, CB, DC.

ANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M)
AE, MC, V.

ZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. (I-M)
AE, CB, DC, MC, V.

RUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. (M)
AE, CB, DC, MC, V.

Above 60th Street, West Side

AFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-

Fri. noon-3. Br Sat. noon-3. Sun. 10-4. D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.
CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. (M) AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. (M) AE, CB, DC, MC, V.

MAYFLOWER—15 Central Park West, bet. 61st-62nd Sts., 581-0896. Conservatory. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SIDEWALKERS—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

SENIOR'S—37-52 Nostrand Ave., bet. Ave. X & Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.-Fri. 11-4. Br Sat.-Sun. 10-3. D daily 4-10. Private parties for 25-200. (I-M) AE, MC, V.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. (I) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuilleté fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. (M) AE, DC, MC, V.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon., Jorge Andre. Tues.-Thurs., Hortense Gomez & Co. Fri.-Sat., Kenia & Combo. Sun., Thelma Richter. AE, CB, DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 5/6, Joanne Brackeen All-Stars. 5/7-12, Willis 'Gator' Jackson and Brother Jack McDuff with special guest Jimmy Ponder. 5/12, Akira Tana and Yokoyama/Tainka Group. 5/13, Louis Hayes All-Stars. 5/14-19, Oscar Peterson with Joe Pass. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 5/6, 7, Warren Zevon; Tommy Koenig. 5/8, Bo Diddley. 5/9, Stanley Jordan. 5/10, 11, The comedy and music of Steve Allen featuring Sol Yaged & The Herb Strizik Trio. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 5/6-11, guitarist John Abercrombie with George Mraz on bass. 5/12, Walter Davis, Jr. with John Lee. 5/13-18, James Williams. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 5/6, 13, Keisha St. Joan & Vic Juris. 5/7, 14, Lainie Cooke, Marvin Horne & Chris White. 5/8, 15, Brazilian Jazz with Kenia and Bob Valdes. 5/9, Bob Cunningham & Melvin Sparks. 5/10, 11, Wilber Morris & Guss Tsilis. Music from 9:30. AE, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE, DC, MC, V.

CARNegie TAVERN—165 W. 56th St., 757-9522. Jazz-pianist Tony Tamburello, Mon.-Sat. 9-midnight, (closed Sun.). AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 5/11, Walt Michael and Company. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 5/12, Don Coates Quintet with Norris Turney & Ephie Resnick. Music from 8:30. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/7-12, Toots Thielemans with Fred Hersh, Marc Johnson & Joey Baron. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 5/6, Poex. 5/8, David Johansen. 5/9, Kate Clinton. 5/11, Aztec Two-Step. 5/12, Jane Brucker. 5/13, Sonny Ochs. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/6, Hal Schaefer with Linc Millman. 5/9, Jimmy Ponder with Scott Lee. 5/10, 11, Jimmy Ponder with Lonnie Smith & Scott Lee. 5/13, 14, Petet Leitch with John Hicks. Upstairs: 5/9 at 8:30, Jane Harvey with Corky Hale followed by Pinko Comedy Review *The Artist in Spite of Himself* at 10:30. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. from 10-3, Don Friedman. Tues. 10-3, Chuck Wayne Trio. 5/8-12, from 10-3 a.m., vocalist Alicia Sherman, pianist Peter Madson, bassist Phil Bowler. Mon.-Fri., 5-10, singer-pianist Sorrow Astras. AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio,

Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. 5/7-11, pianist Lou Levy with Steve Gilmore on bass. Music Tues.-Sat. from 10 p.m. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 5/6, 13, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabackin. 5/7-12, Gary Burton Quartet. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Another Place, Another Time, with singer Thais Clark, Orange Kellin and Lars Ebegran. Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Duo play every Wed.-Sat. from 9-2 a.m. AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 5/6, 7, 13, 14, John Weiss. 5/8, Nina Menge. 5/9, Wendy Luck. 5/10, Phoebe Legere. 5/11, Dorothy Stallworth. 5/12, Nina Sheldon. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA—785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs., 8:30-12:30, Fri.-Sat. 9:30-1:30 a.m. AE, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. Music from 9 p.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Thurs., pianist Carolina Shout. Sat., singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 5/9, Cabaret Voltaire. 5/10, Elliott Easton. 5/11, Einstürzende Neubauten. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/8, The Mission; Dominant Function. 5/9, Turncoats; Raw Heat. 5/10, Lori Carson; Freddie and the Drumsticks; X-Cell. 5/11, Auntie Matter in *Disgustin' Space Lizards*; C. of P.; The Bopsters. 5/12, Adult Western. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun. 3-7. 5/6, 13, Gil Evans' Orchestra. 5/7-12, World Saxophone Quartet featuring Hamiet Bluiett, Julius Hamphill, Oliver Lake, David Murray. 5/14-19, The Dirty Dozen. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. *Ain't No Mountain High Enough*, a revue based on the Motown Sound, starring Alyson Williams. Tues.-Sat. at 9 & 11. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/6, Manny Oquendo's Conjunto Libre, The Jorge Dalto Inter-American Band with guest soloist Brandford Marsalis on tenor saxophone. 5/13, Roberto Roena and his Apollo Sound; Grupo Fascination and soloist Randy Brecker on trumpet. Music from 9 p.m. Terrace: Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra with Renee Manning. 5/7-12, Cedar Walton Quintet. 5/14-19, Milt Jackson Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/6, Jeremy Bacon and the Manhattan Bridge Sextet. 5/7-11, singer Danielle with the Richard Wyands Quartet. 5/12, 13, The Malachi Thompson Quintet featuring Carter Jefferson and Greg Bandy. 5/14-18, Big Nick Nicholas. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 5/6, 13, pianist Jim Roberts with Brian Torff on bass. 5/7-11, 14-18, pianist John Hicks with Ray Drummond on bass. 5/12, Gene Bertoncini with Michael Moore. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 24-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 5/1 Little Anthony. 5/7, James Cotton; La Bamba & the Hubcaps. 5/9, Billy Bragg. 5/10, Steel Angel. 5/1 Greywater. 5/13, The Flestones. 5/14, Chuck Checker. 5/15, Curtis Mayfield. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 5/7-11 comedian Harry Anderson. Tues.-Thurs., Sun. at 9. Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheff. AI.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30-midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 5/6, 9, 13-16, comedian Jackie Mason with Danny Curtis and the Dangerfield Trio. Mon.-Thurs. at 9 & 11:15. Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8266. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun. Thurs. 7-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians. Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel), 783-1066. Mon.-Fri. pianist Johnny Andrews. 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Close. Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy Tues., Showcase. Wed., magician Jo Monte and singer Pamela Smith. Thurs., magician Devin and comedian Terry Day. Fri., magicianie Bunnie Collin and comedian Barry Steiger. Sat., magician Eric De Camps and comedian Barry Steiger. Shows Tues. Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque. Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs. Sat. from 10 p.m.-4 a.m. AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 5/25, Glen Covington Trio alternating with singer pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE, CB, DC.

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.-4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

NIGHTLIFE

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 5/8, 9, Caribbean night with Burning Spear. 5/10, 11, Lore-mil Machado and the Sarava Bahia Band. 5/15, Frank Ferrucci. AE, V.

ISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Every Tues. at 9, Bad Attitudes, four-woman comedy and singing group, star in *Ballroom Briefs*, featuring the Dave Morgan Band and the Militant Feminist Dancers... Blossom Dearie sings every Wed.-Sat. at 6:30... *Hollywood Opera*, a musical lampoon of the great Hollywood movies, featuring Lynn Eldredge, Mary Cleere Haran and Perry Arthur, Wed.-Sat. at 9... Collins and Friedman, Thurs.-Sat. at 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant. A saucy Parisian musical revue *Panache*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

HIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

REDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 5/6-18, singer Barbara Rankin, Mon.-Thurs. at 8:30, Fri.-Sat. at 10, followed by comedienne Marcia Lewis, Tues.-Thurs. at 11, Fri.-Sat. at 10 & midnight. AE, MC, V.

BIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

ALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985*, a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. Every Sun. at 1:30 p.m. & Mon. at 9:30, *Taboo In Revue*, a satirical, musical revue. 5/9, 16 at 11, singer David Beris. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. 5/6, 7, Joyce Lyons. AE, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. 5/7-25, Rosemary Clooney, Thurs.-Fri. at 10, Sat. at 9 & 11. AE, CB, DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. *Rainbow Room*: Right across the hall, with the same stupendous view, thru 5/12, The Glenn Zottola Orchestra featuring Johnny Desmond open for dancing, nightly except Mon. AE, CB, DC, MC, V.

Hotel Rooms

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe/Intimate supper-club/bar. Thru 6/29, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. Bemelmans Bar: Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. Da Vinci: Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with trio Mon.-Sat. Trumpet's: Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. 5-1 a.m. Pianist Earl Rose plays Mon. 5-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. Mirage: Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. Hurlingham's: Pianist Steve Montgomery Wed.-Sun. 6-

11:30, with James Jordan alternating Mon. & Tues. *The Pursuit of Happiness*: Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. *Barclay Terrace*: Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. *Edwardian Room*: Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE, CB, DC, MC, V.

REGENCY—540 Park Ave., at 61st St., 759-4100. *Regency Lounge*: Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. *Peacock Alley*: Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. *Cocktail Terrace*: Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.-Wed. from 6 p.m. Sammy Goldstein plays Thurs.-Sat. from 7:30. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Coren alternates with Rick Jensen every Tues.-Thurs. from 8-1, Fri.-Sat. 9-2 a.m. AE, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Thurs. 9-1 a.m., Sandy Jordan takes over Fri.-Sat. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 5/6, Dillon & Wade. 5/7, Leola Harlow, Valerie Charles. 5/8-11, Susan Burns; Helene Kelly. 5/12, Nan Mason. Shows at 8:30 & 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 5/7-11, 14-18, Tom McDermott. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Tues.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Ruth Wentland every Mon.-Wed. 7-midnight, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Kaborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 5/6-8, Neal Kirkwood. 5/9-12, Leslie Pinchik. 5/13-15, Paul Hastil. Nightly 7:30-1:30 a.m. AE, CB, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., May 8

3:00/WNCN—Schumann: Romances, Op. 28; Dittersdorf: Qt in D; Rimsky-Korsakov: Russian Easter Ov, Op. 36.
WNYC—Boulez: Pli selon pli.
 4:04/WQXR-AM/FM—Bach: Trio Sonata in g; Chopin: Krakowiak Rondo, Op. 14.
 5:00/WNCN—J. Strauss Jr.: Wine, Women and Song Waltz, Op. 333; Weber: Der Freischütz: Ov.
 6:00/WNCN—Liszt: Hungarian Rhapsody #5 in e; Rodrigo: Petite Pieces.
 7:00/WNYC—D'Indy: The Death of Wallenstein; Franck: Grand piece symphonique.
 7:03/WQXR-AM/FM—Handel: Cto Grosso in d, Op. 6, #10; Beach: Piano Qt in f-sharp, Op. 67: Second Movement, Adagio espressivo.
 8:00/WNYC—Brooklyn Academy of Music Chamber Music: The Waverly Consort. Music of the Hapsburg Domain, The French Renaissance and The Italian Renaissance.
 8:06/WQXR-AM/FM—Schubert: Sym #8 in b, "Unfinished"; Weill: The Three-Penny Opera: Suite.
 9:00/WNCN—Young Concert Artists. Dawn Upshaw, soprano, and Margo Garrett, pianist. Mozart: Songs; R. Strauss: Drei Lieder der Ophelia, Op. 67; Rachmaninoff: Songs, Op. 38; Crumb: Madrigals (1965).
 10:00/WNYC—Meet-the-Composer. With Tim Page. Joseph Schwanter, currently Composer-in-Residence with the St. Louis Symphony.
 10:06/WQXR-AM/FM—IBM's Salute to the Arts with June LeBell.

Thurs., May 9

3:00/WNCN—Smetana: Ma Vlast: From Bohemia's Meadows and Forests; Dvorak: Furiant, Op. 42.
WNYC—Lees: String Qt #1; Harbison: Piano Cto; Rochberg: Sym #2.
 4:04/WQXR-AM/FM—Paganini: Sonata for Grand Viola & Orch; Brahms: Liebeslieder Waltzes, Op. 52; Pachelbel: Canon.
 5:00/WNCN—Offenbach: La Belle Helene; Ov; Schubert: Impromptu in B-Flat, Op.

142, #3; Vivaldi: Cto for Violin in F.

6:00/WNCN—Vivaldi: Cto for Oboe, Strings & Continuo in F; Mozart: Sym in C.

7:00/WNYC—Ostreil: Calvary—Variations for Large Orch;
Mendelssohn: Songs Without Words.

7:03/WQXR-AM/FM—Lully: Le Carrousel du Roy; Turina: Danzas Fantasticas.

8:00/WNYC—Minnesota Orchestra. Neville Marriner, conductor. Wallingford Riegger: Dance Rhythms; Dvorak: Violin Cto; Brahms: Sym #1.

8:06/WQXR-AM/FM—Bach: Cto for Violin & Oboe; Honneger: Sym #3, "Liturgique."

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Respighi: Trittico Botticelliano.

9:06/WQXR-AM/FM—Mobi's Memoirs in Music. Portraits of great men and women, etched in music. Alexander Pushkin, Part II.

10:00/WNYC—Arlen: Over the Rainbow; Taylor: Indent: 3rd Layer.

Fri., May 10

3:00/WNCN—Weber: Trio for Piano, Flute & Cello in g, Op. 63; Henry VIII: Concert XII; Pastyme with Good Companye.
WNYC—A 97th birthday tribute to Irving Berlin, with critic and musicologist Robert Kimball.

4:04/WQXR-AM/FM—Rossini: Sonata #1 in G for Strings; Schumann: Arabesque, Op. 18.

5:00/WNCN—C. P. E. Bach: Trio Sonata for 2 Flutes & Continuo in d; J. Strauss Jr.: Emperor Waltz, Op. 437.

6:00/WNCN—Cimarosa: Cto for Oboe & Strings in C; Handel: Trio Sonata for 2 Oboes #4 in F; Rossini: Sonata for Strings #2 in A.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Bach: The Musical Offering: Ricercare for 6 Voices.

8:00/WNCN—Mozart: Serenade #13 in G, "Eine Kleine Nachtmusik"; Bach: Sonata for Violin & Harpsichord #6 in G.

WNYC—Verdi: Il Trovatore.

8:06/WQXR-AM/FM—Mozart: Così fan Tutte;

Ov; Mendelssohn: Sym #3 in a, "Scotch."

9:00/WNCN—Sibelius: Sym #4 in a, Op. 63; Franck: Les Eolides.

Sat., May 11

10:00 a.m./WNCN—Smetana: Ma Vlast: The Moldau; Bach: Cto for Harpsichord #4 in A.

WNYC—Saint-Saens: "Organ" Sym #3 in c, Op. 78; Beethoven: Violin Sonata #4 in a, Op. 23.

10:04 a.m./WQXR-AM/FM—Berlioz: Beatrice and Benedict: Overture; Mozart: Flute Cto #2 in D; Dvorak: Notturmo in B for Strings.

11:00 a.m./WNCN—C. Stamitz: Cto for Clarinet #1 in f; Tchaikovsky: Marche slave, Op. 31.

11:05 a.m./WQXR-AM/FM—L. Mozart: Trumpet Cto in D; Debussy: Images for Orch: Iberia.

12:00/WNYC—Library of Congress Chamber Music. The Juilliard String Quartet. Haydn: Qt in D, Op. 50, #6; Fine: Qt (1952); Dvorak: Piano Qt in A, Op. 81.

12:05/WQXR-AM/FM—Milhaud: Suite Provencale.

1:00/WNCN—Schubert: Sonata for Piano Four Hands in C, Op. 140, "Grand Duo"; Ravel: Daphnis et Chloe: Suite #2.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. Bruno Bartoletti, conductor. With baritone J. Patrick Rafferty, mezzo-soprano Kathleen Kuhlmann, tenor Francisco Araiza, bass Sesto Bruscantini, bass Cesare Sieppi. Rossini: The Barber of Seville.

3:00/WNCN—Beethoven: Creatures of Prometheus, Op. 43; Highlights; Bach: Partita for Harpsichord #3 in a.

WNYC—New Sounds. Music by Terry Riley, Philip Glass, John Adams, Michael Galasso, Paul Dresher, Daniel Lentz.

4:00/WNCN—Tartini: Cto for Flute #3 in G; Pachelbel: Canon in D; Grieg: Lyric Pieces, Op. 68.

5:00/WNCN—Mussorgsky: Night on Bald Mountain; Liszt: Transcendental Etude #9 in A-Flat, "Ricordanza."

6:04/WQXR-AM/FM—Mozart: Violin Cto #4 in D; Debussy: Prelude to the Afternoon of a Faun.

7:00/WNCN—Anniversary Concert. Jules Massenet and Beveridge Webster.

Massenet: Manon: J'ai marque l'heure du depart; Schumann: Novellen, Op. 21, #4, #6, #7, #8.

8:00/WNCN—Artist's Image. Rafael Kubelik, conductor. Smetana: Wallenstein's Camp; Mozart: Sym #39 in E-Flat.

WQXR-AM/FM—Live from the Lincoln Center. New York Philharmonic in an all-Russian program, conducted by Zubin Mehta. Prokofiev: Alexander Nevsky; Mussorgsky: Boris Godunov: excerpts.

9:00/WKCR—Opera Topics. Loezno Alvary's report on the 1984 International Singing Competition in Toulouse, France.

WNCN—Saturday Night Opera. Mozart: Don Giovanni (Ewing, Vaness, Lewis, Allen, van Allan, Glynebourne Chorus, London Phil Orch/Haitink).

9:30/WKCR—Leyla Gencer Celebration with Stefan Zukker. Donizetti: Anna Bolena (Gencer, Simionato, Bottazzo, Christoff).

10:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With soprano Judith Blegen, tenor Gerald English, baritone Julian Patrick, The Cleveland Orchestra Chorus and Children's Chorus.

Stravinsky: Petrouchka; Orff: Carmina Burana.

Sun., May 12

9:04 a.m./WQXR-AM/FM—Haydn: Sym #100 in G, "Military"; Handel: Organ Cto #7 in A.

10:00 a.m./WNCN—Classic Guitar. L. Couperin: Passacaille; Paganini: Guitar Qt #10 in A; Telemann: Partita Polonoise in A.

WNYC—Faure Birthday Program. Piano and chamber music by the composer and his friends.

11:00 a.m./WNCN—Stanley: Cto Grosso in D, Op. 2, #1; Barsanti: Trio Sonata in g; J. C. Bach: Ov #1 in D.

12:00/WNYC—Chamber Music Society of Lincoln Center. Schmitt: "A tour d'anches" for Piano, Oboe, Clarinet & Bassoon, Op. 97.

1:00/WNCN—Chicago Symphony Orchestra. Daniel Barenboim, conductor/pianist.

Beethoven: Cto for Piano #1 in C, Op. 15; Sym #3 in E-Flat, Op. 55, "Eroica."

2:05/WQXR-AM/FM—Italy in Music with George Jellinek. An hour of Monteverdi.

3:04/WQXR-AM/FM—Klaus Tennstedt, conductor. With cellist Lorne Munrow, violinist Paul Neubauer. R.

Strauss: Don Quixote, Op. 35; Beethoven: Sym #5 in c, Op. 67.

4:00/WNCN—Reger: Serenade for Flute, Violin, & Viola in G, Op. 141a; Puccini: Tosca: E lucevan le stelle.

6:00/WNYC—Schubert: Octet in F.

6:05/WQXR-AM/FM—Telemann: Musique de Table: Excerpts; Couperin: Concert Pieces for Cello & Orch.

7:00/WNCN—Anniversary Concert. Gabriel Faure. L'Horizon Chimerique, Op. 118; Dolly, Op. 56: Suite; Berceuse, Op. 16.

8:00/WNYC—The Los Angeles Philharmonic. Berlioz: 3 Pieces from The Damnation of Faust; Poulenc: Cto for 2 Pianos.

8:04/WQXR-AM/FM—Delta Opera House. R. Strauss: Elektra (Nilsson, Resnik, Collier, Krause, Vienna Phil Orch/Solti).

Mon., May 13

3:00/WNCN—Vivaldi: Sonata for Flute in c; Haydn: Variations in f; Bach: Cto for Violin in E.

4:04/WQXR-AM/FM—Vivaldi: Chamber Cto in D for Recorder, Oboe & Bassoon, "La Pastorella"; Milhaud: Suite Française.

5:00/WNCN—Corelli: Sonata for Violin & Continuo in A, Op. 5, #9; Ravel: La Valse.

6:00/WNCN—Falla: Three-Cornered Hat: Suite #2; Telemann: Sonata for 2 Flutes in A, Op. 2, #5.

7:00/WNYC—Skalkottas: Little Suite for Strings; Diamond: Music for Shakespeare's "Romeo and Juliet."

7:03/WQXR-AM/FM—Mozart: Piano Cto in G; Dieupart: Suite in f (for Recorder, Lute & Viola da Gamba).

8:00/WNCN—Schutz: Motets; Mozart: Qt #22 in B-Flat; Beethoven: Coriolan Ov, Op. 62.

WNYC—Bach Mondays. From Symphony Space. Well-Tempered Clavier, Book II.

8:06/WQXR-AM/FM—Weber: Der Freischütz: Ov; Brahms: Sym #3 in F.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Christopher

O'Reilly, pianist. Bach: Toccata in e; Mendelssohn: Song Without Words, Op. 67, #5 in b; Stravinsky: Three Scenes from Petrouchka; Schumann: Davidsbündlerntanze, Op. 6.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. With sopranos Jessye Norman and Edith Weins. Mahler: Sym #2 in c, "Resurrection."

Tues., May 14

3:00/WNCN—Khachaturian: Spartacus; Haydn: Sym #93 in D.

WNYC—A 100th birthday tribute to Otto Klemperer with son Werner as guest.

4:04/WQXR-AM/FM—Berlioz: King Lear Ov; Mozart: Piano Sonata #3 in B-Flat.

5:00/WNCN—Mozart: Fantasia in f; Dvorak: Slavonic Dances, Op. 46, #5, #7, #8; Severac: The Brave Tin Soldier.

6:00/WNCN—Beethoven: Consecration of the House Ov, Op. 124; Parry: Bled Pair of Sirens Boyce: His Majesty's Birthday Ode, 1775; Ov; Gervaise: Dances.

7:00/WNYC—Glinka: Waltz Fantasy; Rosenberg: String Qt #4; Prokofiev: Piano Sonata; Sydemann: Music for Flute, Viola, Guitar & Percussion.

7:03/WQXR-AM/FM—Schubert: Rosamunde: Overture, "The Magic Harp"; Chopin: Ballade #2 in F, Op. 38; Handel: Trio Sonata in g, Op. 2, #5.

8:00/WNCN—The Opera Shop of The Vineyard Theatre, live from the WNCN Performance Studio.

8:06/WQXR-AM/FM—Haydn: Sym #85 in B-Flat, "Le Reine"; Stravinsky: Violin Cto.

9:00/WNYC—St. Paul Chamber Orchestra. Pinchas Zukerman, conductor/violinist. Bach: Cto for Violin, Oboe & Orch in c; Telemann: Suite in a for Flute & Strings; Geminiani: Cto grosso in d, Op. 3, #4.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. With mezzo-soprano Frederica von Stade. Faure: Pelleas et Melisande: Suite; Chausson: Poem of the Love and the Sea; Varese: Arcana; Britten: Four Sea Interludes from Peter Grimes, Op. 33a.

TELEVISION

Daytime, May 8-10 and 13-14

WCBS
212-975-4321
WNBC
212-664-4444
WNEW
212-535-1000
WABC
212-887-7777
WOR
212-764-7000
WPIX
212-949-1100
WNET
212-560-2000
WLIW
516-454-8866
WNYC
212-669-7800
HOME BOX OFFICE
212-484-1100
UPTOWN
212-942-7200
SHOWTIME
212-708-1600
WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
Daybreak
Today in New York
New Zoo Revue
World News This Morning
Civic Programming except Mon)
Mon/Tom and Jerry
Mon/College (cc)
Thu/The Wrong Way Kid
Mon/Movie: Stories from a Flying Trunk

6:30
News
Fat Albert and the Cosby Kids
Jimmy Swaggart
Great Space Coaster
Wed/Life on Earth: The Swarming Hordes
Thu/Movie: Tubby the Tuba
Fri/Movie: Somewhere, Tomorrow
Tue/Movie: Peter No Tail
Wed/Movie: Hans

Christian Andersen
Fri/Movie: Nobody's Boy
7:00
Morning News
Today
Bugs and Porky
Good Morning America
700 Club
Heathcliff
Mon/The Berenstain Bears Play Ball (cc)
Thu/Movie: Heart Like a Wheel (cc)
Tue/Movie: WarGames (cc)

7:30
Plastic Man
Scooby Doo
Wed/Fraggle Rock
Mon/Emma and Grandpa: Spring
Mon/Coneheads

8:00
Woody Woodpecker
Civic Programming
Voltron
Wed/The Berenstain Bears Play Ball (cc)
Thu/Movie: The Jazz Singer (1980)
Fri/Movie: The Sting II
Mon/Movie: Super Fuzz
Tue/Movie: Yes, Giorgio
Fri/Movie: Octopussy (cc)
Mon/Movie: Heart Like a Wheel (cc)

8:30
Flintstones
Straight Talk
Superfriends
Wed/Movie: Trenchcoat (cc)
Wed/Movie: Stories from a Flying Trunk

9:00
All New Let's Make a Deal
Donahue
Brady Bunch
Morning Show
Happy Days
Thu/The Police—The Synchronicity Concert
Fri/Rebellious Jukebox
Comes Home
Wed/Movie: National Lampoon's Vacation
Thu, Tue/Movie: Uncommon Valor
Fri/Movie: Weekend Pass

9:30
Anything for Money
Gilligan's Island
News
F Troop
Mon/Movie: National Lampoon's Class Reunion

10:00
\$25,000 Pyramid
Facts of Life
I Love Lucy
Romper Room
Odd Couple
Wed/Movie: Tex
Thu/Movie: Super Fuzz
Fri/Movie: Iceman
Mon/Movie: The Dresser (cc)
Tue/Movie: House of the Long Shadows
Wed/Movie: Lovely to Look At
Thu, Mon/Movie: Meet Me in Las Vegas
Tue/Movie: The Scarlet Coat

10:30
Press Your Luck
Sale of the Century
Make Room for Daddy
Comedy Take
Family
Fri/Movie: Ladybug, Ladybug
10:45
Movie: Octopussy
11:00
Price Is Right
Wheel of Fortune
All in the Family
All Star Blitz
Bewitched
Wed/Movie: Iceman
Thu/Movie: Vertigo
Fri/Movie: Blue Thunder
Mon/Movie: Footloose

11:30
Scrabble
Rituals
Family Feud
I Dream of Jeannie
Best Talk in Town

12 NOON
Body Language
Super Password
Midday
Ryan's Hope
Wed/The Not-So-Great Moments in Sports
Thu/Movie: High Road to China (cc)
Fri/Movie: The Sign of the Four
Mon/Movie: The Best Years of Our Lives

Tue/Not Necessarily the News
Wed/Movie: They Call Me Bruce?
Thu/Movie: Going in Style
Fri/Movie: WarGames (cc)
Mon/Movie: Coma
Tue/Movie: The Return of a Man Called Horse

12:30
Young and the Restless
Search for Tomorrow
Loving
Wed/TV Movie: F. Scott Fitzgerald in Hollywood (1976). Tuesday Weld, Jason Miller. This side of paradise.
Thu/Movie: The Comic (1969). Dick Van Dyke, Michele Lee. Not-so-funny look at a silent-film comedian.
Fri/Movie: The Perils of Pauline (1947). Betty Hutton, John Lund. Bio of Pearl White.
Mon/Movie: A Man, a Woman and a Bank (1979). Donald Sutherland, Brooke Adams. Impregnable.
Tue/Movie: Only Two Can Play (1962). Peter Sellers, Mai Zetterling. Librarian steps out, from Kingsley Amis.
Thu/Movie: The Jazz Singer (1980)

1:00
Days of Our Lives
Hour Magazine
All My Children
Alive and Well
Wed/Movie: Spacehunter: Adventures in the Forbidden Zone
Wed/Movie: Doctor Detroit
Fri/Movie: Curtains
Mon/Movie: National Lampoon's Vacation
Tue/Movie: Blue Thunder
1:15
Thu/Movie: Erendira
1:30
As the World Turns
2:00
Another World
News Headlines
One Life to Live
Joker's Wild
Thu/Not Necessarily the News

Fri/Movie: Yes, Giorgio
Wed/Movie: The Scarlet Coat
Thu/Movie: Coma
Fri/Movie: Tank (cc)
Mon/Movie: They Call Me Bruce?
Tue/Movie: WarGames (cc)

2:15
Popeye
2:30
Capitol
Tic Tac Dough
Little Rascals
Wed/Movie: The Looney, Looney, Looney Bugs Bunny Movie
Thu/Movie: Swing Shift (cc)
Tue/Movie: Benji

3:00
Guiding Light
Santa Barbara
Inspector Gadget
General Hospital
Dating Game
Superfriends
Mon/The Not-So-Great Moments in Sports
Wed, Mon/Movie: National Lampoon's Vacation
Thu, Tue/Movie: Uncommon Valor
Fri/Movie: Weekend Pass
3:30
Woody Woodpecker and Bugs Bunny
Newlywed Game
Heathcliff

4:00
Rockford Files
Love Connection
He-Man and the Masters of the Universe
Jeopardy
Wed/TV Movie: Seventh Avenue. Steven Keats, Jane Seymour. The garment jungle. Part 3 (Parts 1-2, May 6-7, 4 p.m.).
Thu/TV Movie: The Amazing Howard Hughes (1977). Tommy Lee Jones, Ed Flanders. As enigmatic on film as he was in real life. Part 1.
Fri/TV Movie: The Amazing Howard Hughes. Part 2.
Mon/TV Movie: Stranger in Our House (1978). Linda Blair, Lee Purcell. Blair the butt of

more horror.
Tue/Movie: This Island Earth (1955). Jeff Morrow, Rex Reason. Alcatraz.
Voltron
Sesame Street (cc)
Wed/The Berenstain Bears Play Ball (cc)
Fri/Movie: Somewhere, Tomorrow
Mon/Emma and Grandpa: Spring
Tue/Movie: Peter No Tail
Thu/The Wrong Way Kid
Fri/Movie: Nobody's Boy
Mon/Coneheads
Tue/Movie: Mystery Island

4:05
Wed/Movie: Stories from a Flying Trunk
4:30
People's Court
Brady Bunch
Divorce Court
Wed-Fri/Gobots (Parts 3-5)
Mon-Tue/The Adventures of G.I. Joe
Wed/Fraggle Rock
Thu/Movie: Tubby the Tuba
Mon/College (cc)
Mon/Movie: Stories from a Flying Trunk
Mon/Professor Wagstaff's Time Machine

5:00
News
Dukes of Hazzard
Little House on the Prairie
Mister Rogers' Neighborhood
Wed/Life on Earth: The Swarming Hordes
Thu/Little Friend
Wed/Movie: Taro, the Dragon Boy
Thu/Movie: Melanie
Fri/Movie: The Boy Who Turned Yellow
Tue/Movie: Iceman

5:30
3-2-1 Contact (cc)
Fri/Fraggle Rock
Mon/Movie: Trenchcoat (cc)
Tue/Movie: The Looney, Looney, Looney Bugs Bunny Movie
Wed/Coneheads
Tue/Last of the Red Hot Dragons
Mon/Movie: Taro, the Dragon Boy

Evening, May 8-10 and 13-14

Wed., May 8

5:00
News
Three's Company
Hart to Hart
Private Benjamin
New Jersey Nightly

News
How to Play the Piano Despite Years of Lessons
World Chronicle
Movie: Willy Wonka and the Chocolate Factory
Rebellious Jukebox
6:30
One Day at a Time

Benson
Nightly Business Report
Magic of Oil Painting
City Comment
Screening Room
6:45
News From City Hall

7:00
News
M*A*S*H
Dallas
Jeffersons
MacNeil/Lehrer NewsHour
Doctor Who
Working Women

Movie: They Call Me Bruce?
Movie: Iceman
7:30
Wheel of Fortune
Family Feud
All in the Family
Entertainment Tonight
News

Long Island Report
Dr. Who
8:00
TV Movie: Going for the Gold. Anthony Edwards, Dennis Weaver.
Highway to Heaven
PM Magazine
Fall Guy (cc)

TELEVISION

9 News
11 Barney Miller
12 Spaceflight (cc)
20 All Creatures Great and Small
3 Eye on Dance
11 Movie: Tex
12 Movie: Luna

8:30
5 Carol Burnett
9 Sale of the Century
11 Baseball: Yankees vs. Minnesota Twins
3 Looking East
5 Movie: Doctor Detroit

9:00
4 Facts of Life
5 Merv Griffin
7 Dynasty (cc)
9 Movie: Land of the Pharaohs (1955). Jack Hawkins, Joan Collins. Pyramid building, with that awful vixen Collins.
21 Not the Nine O'Clock News
31 The Heart of the Dragon
12 Movie: Under Fire

9:15
19 Normandy to Berlin: A War Remembered

9:30
4 Sara
21 Butterflies

10:00
2 Special: The Magic of David Copperfield
4 St. Elsewhere
5 News
7 Hotel (cc)
21 Monty Python
31 Mothers by Daughters
11 Movie: Firestarter (cc)
5 Movie: Tea for Three

10:30
18 Homefront
23 Only When I Laugh
11 Movie: That Sinking Feeling

11:00
2 4 7 11 News
5 Taxi
9 Phil Silvers
23 Nightly Business Report
31 Switch On Japan

11:15
11 Movie: Coed Fever

11:30
2 Magnum, P.I.
4 Tonight Show
5 Kojak
7 Nightline
9 Burns and Allen
11 Odd Couple
21 Latenight America
5 Movie: Police Academy (cc)

12 MIDNIGHT
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Honeymooners
11 The Not-So-Great Moments in Sports
11 Movie: Young and Innocent

12:05
18 MacNeil/Lehrer NewsHour

12:30
4 David Letterman
5 Starsky and Hutch
7 New \$100,000 Name That Tune
11 Star Trek
11 Movie: Doctor Detroit

12:40
2 Movie: Rabbit, Run (1970). James Caan, Carrie Snodgrass. Ex-athlete has trouble coping

with the game of life.
1:00
7 Movie: Five Fingers (1952). James Mason, Michael Rennie. Nazi spy with sticky fingers.
9 The Saint
11 Movie: Endangered Species

1:20
5 Movie: Who's Afraid of Virginia Woolf?

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News
4 Sally Jessy Raphaël
5 TV Movie: Lady of the House (1978). Dyan Cannon, Susan Tyrell. From bordello madam to madam mayor.
11 Movie: Death in Deep Water (1975). Bradford Dillman, Suzan Farmer.
11 Movie: National Lampoon's Vacation

2:30
11 Ben Casey

2:45
11 Movie: Alphabet City

3:00
9 Movie: An Act of Murder (1948). Fredric March, Florence Eldridge.

3:30
4 Candid Camera
11 F Troop
5 Rebellious Jukebox

3:45
11 Hank Williams

4:00
4 Here's Lucy
11 Abbott and Costello

4:15
11 Movie: Firestarter (cc)

4:30
4 Here's Lucy
11 Biography: Wernher Von Braun
5 Movie: Stories From a Flying Trunk

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Thu., May 9

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
21 Barbara's World of Horses and Ponies
31 Why in the World
11 Video Jukebox
5 Movie: Heart Like a Wheel (cc)

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 New Tech Times
11 City Comment
11 Movie: Smokey and the Bandit

6:45
11 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Motorweek
11 Movie: Trenchcoat

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 Dr. Who

8:00
2 Magnum, P.I.
4 Cosby Show
5 PM Magazine
7 Streethawk (cc)
9 News
11 TV Movie: The Key to Rebecca. David Soul, Robert Culp. W. W. II Middle East intrigue. Part 2 (Part 1, Thu., May 2, 8 p.m.).
13 Currents
21 Austin City Limits
31 Rockin' and Rollin' With Phil Spector
11 Movie: Super Fuzz
11 Movie: Hobson's Choice
5 Movie: Going in Style

8:30
4 Family Ties
5 Carol Burnett
9 Sale of the Century
13 Innovation

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
7 Trivial Pursuit (cc)
9 Movie: Psycho (1960). Anthony Perkins, Janet Leigh. Hitchcock ushers in the sixties.
13 Mystery! The Woman in White (cc)
21 Country Express
31 Carnival in New York
11 Movie: Vertigo

9:30
4 Night Court
21 This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20 (cc)
13 Intercom
21 Frontline (cc)
31 Tony Brown's Journal
11 Movie: Police Academy (cc)
11 Movie: Improper Conduct
5 Brothers (cc)

10:30
5 America's Black Forum
5 Bizarre 15 (cc)

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
31 Switch On Japan
5 The Police—The Synchronicity Concert

11:15
11 Movie: Amanda by Night

11:30
2 Night Heat (Note: May be preempted for NBA

playoffs.)
4 Tonight Show
5 Kojak
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America

11:40
11 Not Necessarily the News

12 MIDNIGHT
7 Eye on Hollywood
9 Off Track Betting
11 Star Trek
13 Masterpiece Theatre: Strangers and Brothers (cc)
11 Movie: Betrayal
5 Movie: Coma

12:10
11 Movie: High Road to China (cc)

12:30
4 David Letterman
5 Starsky and Hutch
7 New \$100,000 Name That Tune
11 Jackie Gleason
11 Movie: Erendira

12:40
2 Movie: The Big Bounce (1969). Ryan O'Neal, Leigh Taylor-Young. (Note: May be preempted for NBA playoffs.)

1:00
2 Movie: The Day the Fish Came Out (1967). Tom Courtenay, Candice Bergen. Throw it back.
9 The Saint
11 Barney Miller

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News
4 Sally Jessy Raphaël
5 Movie: A Thousand Clowns (1965). Jason Robards Jr., Barbara Harris.
9 Joe Franklin
11 Lifestyles of the Rich and Famous
11 Movie: Slayground
5 Movie: Alphabet City

2:15
11 Movie: Uncommon Valor

2:30
4 Ben Casey

3:00
5 Movie: Gambit (1966). Michael Caine, Shirley MacLaine.
11 Ethiopia: The Nightmare Continues

3:30
4 Candid Camera
5 Movie: Heart Like a Wheel (cc)

3:35
11 Video Jukebox

4:00
4 Here's Lucy
11 Abbott and Costello

4:05
11 Movie: Police Academy (cc)

4:30
4 Here's Lucy
11 Biography: Admiral Richard Byrd

5:00
4 Here's Lucy
5 News
11 It's Your Business

5:30
5 Twenty-Minute

Workout
7 Morning Stretch
9 Joe Franklin
11 News
5 Little Friend

5:45
11 Not Necessarily the News

Fri., May 10

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
21 Motorweek
31 Tony Brown's Journal
11 Movie: The Sting II
5 Movie: WarGames (cc)
11 The Monterey Jazz Festival

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Moneymakers IV
11 City Comment

6:45
11 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Sale of the Century
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Why in the World
11 Movie: Misunderstood

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 11 News
21 Long Island Report
31 Dr. Who

8:00
2 The Bugs Bunny Mother's Day Special
4 Best Times
5 PM Magazine
7 Webster (cc)
9 Baseball: Mets vs. Philadelphia Phillies
11 Barney Miller
13 Washington Week in Review
21 Nature (cc)
31 Masterpiece Theatre: Strangers and Brothers (cc)
11 Movie: Iceman
11 Movie: Repo Man
5 Movie: Trading Places (cc)

8:30
2 Bugs Bunny: All-American Hero
5 Carol Burnett
7 Webster (cc)
11 Baseball: Yankees vs. Kansas City Royals
13 Wall Street Week

9:00
2 Dallas
4 Half-Nelson
5 Merv Griffin
7 Benson (cc)
13 Great Performances—Taking My Turn. Off-Broadway musical celebrating growing older, with Margaret Whiting, Marni Nixon. Repeated Sun., May 12, 4:30 p.m.
21 Movie: The Divorce of Lady X (1937). Merle Oberon, Laurence Olivier. An antic antique.
31 Canadian

Establishment
11 Movie: Blue Thunder

9:30
7 Just Married (cc)

10:00
2 Falcon Crest
4 Miami Vice
5 News
7 Me & Mom (cc)
31 Smithsonian World: The Last Flower
11 Yet Again Even More All-New Unexpurgated Benny Hill
11 Movie: Barry Lyndon
5 Movie: 48 Hrs. (cc)

10:30
13 Close Harmony
21 Voice of the Prophets

11:00
2 4 7 11 News
5 Taxi
9 Phil Silvers
13 Movie: Tovarich (1937). Anatole Litvak, Claudette Colbert.
21 Nightly Business Report
31 Switch On Japan
11 Movie: The Changeling
11 Movie: Illusions

11:30
2 TV Movie: The Ivory Ape (1980). Jack Palance, Cindy Pickett. Lightly-completed gorilla.
4 Tonight Show
5 Kojak
7 Nightline
9 Burns and Allen
11 Odd Couple
21 Latenight America

11:45
5 Movie: Tank (cc)

12 MIDNIGHT
7 ABC Rocks
9 Top 40 Videos
11 Honeymooners

12:15
11 Movie: All-American Girls

12:30
4 Friday Night Videos
5 Starsky and Hutch
7 New York Hot Tracks
11 Star Trek

12:50
11 The Hitchhiker

1:00
9 The Saint

1:15
11 Movie: Chimes at Midnight

1:25
11 Movie: National Lampoon's Vacation

1:30
2 Record Guide
5 America's Top Ten
11 News

1:45
5 Movie: True Confessions
11 Movie: Curtains

2:00
2 TV Movie: The Clone Master (1978). Art Hindle, Robyn Douglass.
4 News
5 Movie: Pretty Poison (1968). Anthony Perkins, Tuesday Weld. Eccentric young man teams up with high schooler, who turns out to be nuttier than he is.
7 Movie: The Gorilla (1939). Ritz Brothers, Bela Lugosi.
9 Joe Franklin
11 Solid Gold

TELEVISION

30 Sally Jessy Raphaël

30 Music City USA
Movie: City Beneath the Sea (1953). Robert an, Anthony Quinn. Kung Fu

0 Movie: National Lampoon's Class Reunion

5 Movie: Weekend Pass

40 Ben Casey

11 Movie: Mask of Dijon (46). Jeanne Bates, Erich a Stroheim. Murderer esn't cut the mustard.

00 Newsmakers
New \$100,000 Name at Tune
Abbott and Costello
Movie: Trading Places

40 TV Movie: The appearance of Aimee (76). Faye Dunaway, te Davis.
Hit City
Biography: Charles adbergh

40 Movie: Iceman

00 Candid Camera
News
Insight

30 Here's Lucy
Movie: The Glass Web (54). Edward G. Robinson, John Forsythe. e imitates TV.
News

Mon., May 13

00 4 7 News
Three's Company
Hart to Hart
Private Benjamin
New Jersey Nightly
ews
Under Sail (cc)
Cityscope
Movie: Trenchcoat

30 One Day at a Time
Benson
Nightly Business
port
This Old House (cc)
City Comment

45 News From City Hall

00 4 7 News
M*A*S*H
Dallas
Jeffersons
MacNeil/Lehrer
ewsHour
Doctor Who
Brooklyn College
esents
The Berenstain Bears
ay Ball (cc)
Movie: Footloose

30 Wheel of Fortune
Family Feud
All in the Family
Entertainment Tonight
News
Long Island Report
Dr. Who

15 Fraggie Rock

8:00
2 Scarecrow and Mrs. King
4 Special: Jackie Gleason Presents the Honeymooners' Reunion
5 PM Magazine
7 Hardcastle and McCormick (cc)
9 News
11 Baseball: Minnesota Twins vs. Yankees
13 Heart of the Dragon
2 Wild America (cc)
3 Discover the World of Science
4 Movie: The Dresser (cc)
N Movie: Carmen
S Movie: Firestarter (cc)

8:30
5 Carol Burnett
9 Sale of the Century
2 Profiles in Nature

9:00
2 Special: The 1985 Miss USA Pageant
4 TV Movie: Peyton Place: The Next Generation. Dorothy Malone, Barbara Parkins.
5 Merv Griffin
7 TV Movie: A Death in California. See Sun., May 12, 9 p.m.
9 Movie: 1941 (1979). Dan Aykroyd, John Belushi. The size of this one rivals the Normandy landings.
13 American Playhouse—The Europeans (cc)
2 DWI: A Matter of Conscience
3 Politicians on the Griddle: 100 Years of the Gridiron
10 Movie: Reckless

10:00
5 News
2 Forever Wild
3 Canadian Establishment
4 Movie: Mike's Murder
N Movie: Betrayal
S Movie: They Call Me Bruce?

10:30
11 News
13 Pips: Comedy Is No Laughing Matter

11:00
2 4 7 News
5 Taxi
11 Odd Couple
2 Nightly Business Report
3 Switch On Japan
W Movie: Nightlife

11:30
2 Simon & Simon
4 Best of Carson
5 Kojak
7 Nightline
11 Honeymooners
2 Latent America
S Movie: Heart Like a Wheel (cc)

11:55
11 The Not-So-Great Moments in Sports

12 MIDNIGHT
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Star Trek
13 Mystery: The Woman in White (cc)
N Movie: Hobson's Choice

12:30
4 David Letterman
5 Starsky and Hutch
7 New \$100,000 Name

That Tune

W Movie: National Lampoon's Vacation

12:40
2 McMillan and Wife

12:55
11 Movie: National Lampoon's Vacation

1:00
7 Movie: Modesty Blaise (1966). Dirk Bogarde, Terence Stamp. Pop-art spy spoof.
9 The Saint
11 Barney Miller

1:30
2 11 News
3 Hogan's Heroes
S Movie: The Being

2:00
2 News
4 Sally Jessy Raphaël
5 Get Smart
9 Joe Franklin
11 Movie: Blondie (1939). Penny Singleton, Arthur Lake.

2:15
W Movie: National Lampoon's Class Reunion

2:30
4 Ben Casey
5 Best of Midday

2:40
11 Movie: Iceman

3:00
9 Movie: Tomb of the Living Dead (1969). Eddie Romero, John Ashley.
S Movie: Firestarter (cc)

3:30
4 Candid Camera
5 Off the Set
11 F Troop

3:45
W Movie: The House on Sorority Row

4:00
4 Here's Lucy
11 Abbott and Costello

4:25
11 Movie: Mike's Murder

4:30
4 Here's Lucy
11 Biography: Charles de Gaulle

5:00
4 Here's Lucy
9 News
11 Life of Riley
S Movie: Trenchcoat

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Tue., May 14

6:00
2 4 7 News
S Three's Company
9 Hart to Hart
11 Private Benjamin
13 New Jersey Nightly News
2 Aloha China
3 International Edition
S Movie: Madame Bovary

6:30
S One Day at a Time
11 Benson
9 Nightly Business Report
21 Magic of Watercolors
3 City Comment

6:45
9 News From City Hall

7:00
2 4 7 News
S M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
2 Doctor Who
3 All About TV
4 Life on Earth: The Swarming Hordes
W Movie: Octopussy

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
3 Dr. Who

8:00
2 Charlie Brown's 20th Anniversary
4 A-Team
5 PM Magazine
7 Three's a Crowd (cc)
9 News
11 Baseball: Minnesota Twins vs. Yankees
13 Nova (cc)
21 Answerwise
3 A Performer's Diary
4 Movie: House of the Long Shadows
N Movie: Violette
S Stevie Wonder Comes Home

8:30
5 Carol Burnett
7 Foul-Ups, Bleeps and Blunders (cc)
9 Sale of the Century
21 Where's My Job in New York?

9:00
2 TV Movie: The Lady From Yesterday. Wayne Rogers, Bonnie Bedelia. Comfy businessman rudely awakened by Vietnamese woman with whom he had an affair and a son.
4 Riptide
5 Merv Griffin
7 Who's the Boss? (cc)
9 Movie: The Incident (1967). Tony Musante, Martin Sheen. Subway terror.
13 Frontline (cc)
21 Masterpiece Theatre: Strangers and Brothers (cc)
3 Great Performances. See Sat., May 11, 9 p.m. (no simulcast).
S Movie: The Return of a Man Called Horse

9:30
7 Hail to the Chief (cc)
W Movie: Secrets

10:00
4 Remington Steele
5 News
7 Placido Domingo: Stepping Out With the Ladies (cc)
13 Jean Shepherd's America (cc)
21 Music in Time
3 The Hitchhiker

10:15
N Movie: Chimes at Midnight

10:30
11 News
13 Sporting Life
H Not Necessarily the News

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple

What a popular feast.



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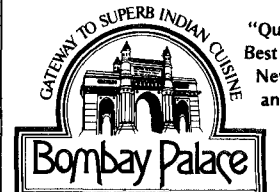
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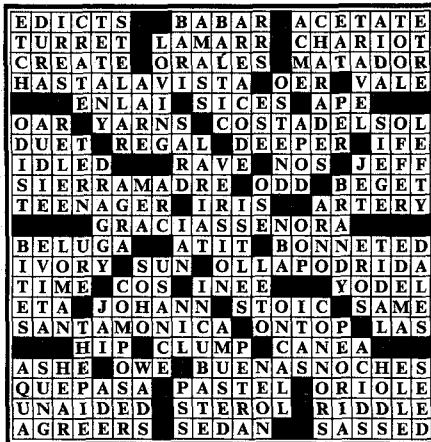
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TELEVISION

11:30
MacNeil/Lehrer NewsHour
Nightly Business Report
Switch On Japan
Movie: Police Academy (cc)
Brothers (cc)
Movie: All-American Girls

11:30
Fall Guy
Tonight Show
Kojak
Nightline
Burns and Allen
Honeymooners
Late Night America
Bizarre 15 (cc)

12 MIDNIGHT
Eye on Hollywood
Best of Saturday Night Live
Star Trek
Jazz Tonight—Max Roach
Movie: WarGames (cc)

12:15
Movie: The Trial
David Letterman
Starsky and Hutch
New \$100,000 Name That Tune
Movie: Uncommon Valor

12:30
Columbo
Yet Again Even More All-New Unexpurgated Benny Hill

1:00
Movie: The Last Remake of Beau Geste (1977). Ann-Margret, Michael York. If we're lucky.
The Saint
Barney Miller

1:30
News
Hogan's Heroes

1:40
Movie: National Lampoon's Class Reunion
News
Sally Jessy Raphael
Movie: The Hucksters (1947). Clark Gable, Ava Gardner. Adman's principles at odds with business as usual.
Joe Franklin
Start of Something Big
Movie: Forbidden World

2:15
Movie: Blue Thunder
Ben Casey

3:00
Movie: Demons of the Dead (1976). George Hilton.
Movie: Wide Open Faces (1938). Joe E. Brown, Jane Wyman.

3:10
Movie: House of the Long Shadows
Candid Camera
Movie: Tea for Three
Here's Lucy
Here's Lucy
Biography: Amelia Earhart
Here's Lucy
News
Life of Riley
Movie: Spacehunter: Adventures in the Forbidden Zone
Twenty-Minute Workout
Morning Stretch
Joe Franklin
News
Movie: Mystery Island

Weekend, May 11-12

Sat., May 11

6:00
Carrascollendas
Pattern for Living
Wall Street Journal Report
Little Friend

6:30
Patchwork Family
Sonrisas
Insight
Wild Kingdom
Movie: Benji

7:00
Vegetable Soup
World Tomorrow
Davey and Goliath
News
Pink Panther
Movie: The Looney, Looney Bugs Bunny Movie
Kidsworld
Kidatlites
Wonderama
Little Prince
Newark and Reality
Josie and the Pussycats
MacNeil/Lehrer NewsHour

8:00
The Bisketts
Snorks
Movin' On
Superfriends
Christopher Closeup
Voltron
Movie: Superfuzz

8:30
Get Along Gang
Pink Panther & Sons
Superfriends
Meet the Mayors
Hee Haw
Wall Street Week
Movie: My Foolish Heart

9:00
Jim Henson's Muppet Babies
Smurfs
Star Search '85
Mighty Orbots
Nine on New Jersey
McLaughlin Group

9:30
Dungeons and Dragons
Turbo Teen
Davey and Goliath

Puttin' on the Hits
Capitol Journal
Bugs Bunny/Road Runner
Saturday Morning
Dragon's Lair
Championship Wrestling
Soul Train
Firing Line
The Not-So-Great Moments in Sports
Movie: This Cold River

10:30
Alvin and the Chipmunks
New Scooby-Doo Mysteries
Movie: The Last Time I Saw Paris

11:00
CBS Storybreak
Kidd Video
Scary Scooby Funnies
Hardy Boys/Nancy Drew Mysteries
International All-Star Wrestling
Tony Brown's Journal
Movie: The Looney, Looney, Looney Bugs Bunny Movie

11:30
Pryor's Place
Mr. T
The Littles
Open Mind
Movie: This Is Spinal Tap

12 NOON
Bugs Bunny/Road Runner
Spiderman and His Amazing Friends
Expedition Danger
Weekend Specials (cc)
Voyagers!
This Week in Baseball
Frontline (cc)
Gourmet Cooking

12:30
Saturday Supercade
Incredible Hulk
America's Top Ten
American Bandstand
Abbott and Costello
Rod and Reel
Not Necessarily the News
Movie: Iceman

1:00
Major League Baseball:

An Inside Look
Fame
TV Movie: Fall of the House of Usher (1982). Martin Landau.
Movie: Bruce Lee's Secret. Bruce Li.
The Heart of the Dragon (cc)
How to Play the Piano Despite Years of Lessons
Movie: The Jazz Singer (1980)
Movie: Trading Places

1:15
Baseball: Philadelphia Phillies vs. Mets

1:30
Pole Position
New York Hot Tracks
Square Foot Gardening

2:00
Golf: Byron Nelson Classic
Starsky and Hutch
House for All Seasons (cc)
Motorweek

2:30
Greatest Sports Legends—Angel Cordero Jr.
This Old House (cc)
Gourmet Cooking
Movie: The Looney, Looney, Looney Bugs Bunny Movie

3:00
Movie: Fists of Fury (1972). Bruce Lee. Kung fu's Clark Gable.
Tennis: Tournament of Champions
TV Movie: Night Gallery (1969). Joan Crawford, Barry Sullivan.
Movie: The Frozen Dead (1967). Dana Andrews, Anna Polk. Nazis on ice.
Square Foot Gardening
Rod and Reel
Yesteryear... 1917
Movie: Yellowbeard

3:30
NBA: Playoffs (TBA)
Sporting Life
How to Play the Piano Despite Years of Lessons

4:00
Baseball: Yankees vs. Kansas City Royals
American Playhouse—

Displaced Person
House for All Seasons (cc)
Movie: Spacehunter: Adventures in the Forbidden Zone
Movie: The Return of Man Called Horse

4:30
Last Chance Garage (cc)

5:00
Mission: Impossible
Wide World of Sports
Top 40 Videos
Solid Gold
Normandy to Berlin: War Remembered
Ancient Lives (cc)
Movie: Cross Creek

5:30
Movie: Benji

6:00
Channel 2 the People
Blue Knight
News
Battlestar Galactica
Puttin' on the Hits
Nature
Music in Time
Rock of the '80s: Ada Ant & Others

6:30
News
Dance Fever

7:00
News
Prime of Your Life
Too Close for Comfort
Hollywood Close-Up
Jeffersons
Family Classics
Inside Albany
Washington Week in Review
The Not-So-Great Moments in Sports
Movie: Iceman
Movie: High Road to China

7:30
Wheel of Fortune
Fight Back
Archie Bunker's Place
Weekend Style
House Calls
At the Movies
Wild America (cc)
Wall Street Week
European Journal

8:00
Cover Up
Diff'rent Strokes

Movie: Passage to Isefjall (1944). Humphrey Bogart, Claude Rains.
Movie: Love Boat (cc).
Movie: The Wild Bees (1978). Richard Dreyfuss, Roger Moore.
Movie: My Favorite Year (1982). Peter Onorati.
Great Performances—Live From Lincoln Center: The New York Philharmonic in an All-American Program. Zubin Mehta conducts Prokofiev's Alexander Nevsky and Tchaikovsky's Swan Lake. Simulcast over WQXR-FM.
Spaceflight (cc).
Mystery: The Woman in White (cc).
Movie: Tank (cc).
Movie: Sugar Cane Alley.
Special: Smurfs' Jam.
Airwolf.
Gimme a Break.
TV Movie: Letting Go. John Ritter, Sharon Gless.
The Heart of the Dragon.
Hello Jerusalem.
Paper Chase.
Movie: Moscow on the Hudson.
Under One Roof.
Mickey Spillane's Mike Hammer.
Hunter.
News.
Sneak Previews.
A World War II Diary: Day to V-E Day in Color.
German Pro Soccer.
Maximum Security.
Movie: The Trial.
Black News.
In Search Of.
Wall Street Journal Report.
Movie: Flamingo Road (1949). Joan Crawford, Sydney Greenstreet.
Not Necessarily the News.
News.
Movie: The Stepford Wives (1975). Katharine Ross, Paula Prentiss.
Burns and Allen.
Tales From the Darkside.
Movie: Firestarter (cc).
Movie: Tea for Three (1974). John Forsythe.
Movie: The Blonde Next Door.
Saturday Night's Main Event.
News (cc).
Racing From Roosevelt.
Movie: Network (1976). Faye Dunaway, Peter Finch. Better: *Network*.
Sports People.
Movie: Smokey and the Bandit (1977). Burt Reynolds, Sally Field.

12 MIDNIGHT

TV Movie: Having Babies II (1977). Wayne Rogers, Paula Prentiss.
WWF All-Star

Wrestling.
Movie: Violette.
Movie: The Return of a Man Called Horse.
Movie: Pandora's Mirror.
Hawk.
Movie: Ruby (1977). Piper Laurie, Stuart Whitman. A haunted drive-in—roll up your windows.
Movie: Endangered Species.
Movie: The Sicilian Clan (1970). Jean Gabin, Alain Delon. Fourteen-carat jewel heist.
TV Movie: Code Name: Minus One (1976). Ben Murphy, Katherine Crawford.
Movie: Trading Places.
Ben Casey.
News.
Movie: Record Guide.
At the Movies.
Movie: Doctor Detroit.
Movie: The Eiger Sanction (1975). Clint Eastwood, Jack Cassidy. A cliff-hanger.
Movie: Heat and Dust.
Movie: My Favorite Brunette (1947). Bob Hope, Dorothy Lamour.
Movie: Flesh and Fantasy (1943). Charles Boyer, Edward G. Robinson.
Movie: C. C. and Company (1970). Joe Namath, Ann-Margret.

Movie: This Is Spinal Tap.
Movie: My Foolish Heart.

Movie: Spacehunter: Adventures in the Forbidden Zone.

News.
Life of Riley.

Movie: Cry Panic (1974). John Forsythe.

Straight Talk.
News.

Time for Timothy.

Sun., May 12

Wall Street Journal Report.
Movie: Mystery Island.

Kidsworld.
Agriculture USA.
Black News.
Christopher Closeup.
News.
Movie: Tex.

Davey and Goliath.
Hot Fudge.
Joy of Gardening.
Hour of Power (cc).
Faith for Today.
Hispanic Horizons.
Old Time Gospel Hour.

Channel 2 the People.
Journey to Adventure.
This Is the Life.
Point of View.
Sesame Street (cc).
Movie: Benji.

Way to Go.
Here's Lucy.
Jimmy Swaggart.
Insight.
Millionaire Maker.
Frederick K. Price.

For Our Times.
Baseball Bunch.
World of Photography.
Day of Discovery.
Mister Rogers' Neighborhood.
Fraggle Rock.

Sunday Morning.
Kids, Inc..
Spider-Man.
Tiempo.
Oral Roberts.
Jackson Five.
Sesame Street (cc).
Movie: High Road to China (cc).
Movie: Going in Style.

Positively Black.
News Conference.
Point of View.
Voltron.

Face the Nation.
Essence.
Video Game.
Sunday Mass.
The Transformers.
Mister Rogers' Neighborhood.

Visiones.
Entertainment This Week.
That's the Spirit.
Three Stooges.
Family Classics—Ivanhoe.
Screening Room.

Taking Advantage.
First Estate: Religion in Review.
Movie: Tarzan and the Valley of Gold (1966). Mike Henry.
Make Peace With Nature.
Movie: Buck Privates Come Home (1947). Bud Abbott, Lou Costello.
Wild America (cc).
Movie: Smokey and the Bandit Part 3.
Movie: Tex.
Movie: Racing With the Moon.

News.
Today in New York.
This Week With David Brinkley.
Rex Humbard.
3-2-1 Contact (cc).

12 NOON

Channel 2 the People.
News 4000.
Robert Schuller (cc).
Why in the World.

Tony Brown's Journal.
Seeing Stars.
Meet the Press.
Tennis: Tournament of Champions.
TV Movie: We're Fighting Back (1981). Kevin Mahon, Paul McCrane.
Inside Albany.
Movie: One Frightened Night (1935). Wallace Ford, Mary Carlisle.
USA for Africa: The Story of "We Are the World".

NBA: Playoffs—Doubleheader (TBA).
Movie: A Star Is Born (1937). Janet Gaynor, Fredric March.
Movie: Ali Baba and the Forty Thieves (1942). Jon Hall, Maria Montez.
Exciting World of Speed and Beauty.
Here's to Your Health.
Movie: Twilight of Honor.
Movie: A Streetcar Named Desire (1951).

Baseball: Mets vs. Philadelphia.
Agronsky & Co..
Movie: Willy Wonka and the Chocolate Factory.

This Is the USFL.
New Tech Times.
Long Island High School Lacrosse.

USFL Football: TBA.
Baseball: Yankees vs. Kansas City Royals.
Innovation (cc).

TV Movie: Man in the Iron Mask (1976). Richard Chamberlain, Louis Jourdan.

Special: Cannonball One-Lap of America.
Homefront.
The Police—The Synchronicity Concert.
Movie: Wuthering Heights (1939).

Golf: Byron Nelson Classic.
Not Necessarily the News.

Sportsworld.
Nature of Things.
Movie: Tex.

News.
Great Performances—Taking My Turn. See Fri., May 10, 9 p.m.
Movie: Going in Style.

Fame.
Black Sheep Squadron.
Undersea World of Jacques Cousteau.
Movie: A Tale of Two Cities.
Movie: Billy Jack (1974). Tom Laughlin, Delores Taylor. Kung fu hippie.

News.
Movie: The Mechanic (1972). Charles Bronson.

Jan-Michael Vincent.
World at War.
Spaceflight.
Sporting Life.
Fraggle Rock.

News.
Adam Smith's Money World.
Movie: Mr. Mom.
Movie: Benji.

60 Minutes.
Silver Spoons.
Ripley's Believe It or Not! (cc).
Switch.
Seeing Things.
Inside Albany.
Movie: Staying Alive.

Punky Brewster.
Ask Congress.

Murder, She Wrote.
Knight Rider.
Star Search '85.
World's Funniest Commercial Goofs #3 (cc).
Straight Talk.
Lifestyles of the Rich and Famous.
Nature (cc).
Mystery: The Woman in White (cc).
The Heart of the Dragon.
Movie: Reunion at Fairborough (cc).
Movie: Lola Montes.
Movie: Tex.

TV Movie: Malice in Wonderland. Elizabeth Taylor, Jane Alexander. Hollywood gossip columnists Louella Parsons and Hedda Hopper lock horns. (cc).
Movie: First Blood (1982). Sylvester Stallone, Richard Crenna.
Special: Man of the Future.
TV Movie: A Death in California. Cheryl Ladd, Sam Elliot. Socialite's love/hate relationship with rapist-psychopath. Part 1 (Part 2, Mon., May 13, 9 p.m.). (cc).
Public Affairs.
Start of Something Big.
Masterpiece Theatre—Strangers and Brothers (cc).
Movie: We're Not Dressing (1934). Bing Crosby, Carole Lombard.
Rockin' and Rollin' With Phil Spector.
Movie: All That Jazz.

Nine on New Jersey.
News.
Meet the Mayors.
Adam Smith's Money World.
Videoville.
Movie: High Road to China (cc).
Movie: Pandora's Box.
Brothers (cc).

Sports Extra.
New Jersey People.
From the Editor's Desk.
Monty Python.
Ask Congress.
Bizarre 15 (cc).

News.
Off the Set.
World Tomorrow.

News.
Off the Set.
World Tomorrow.

News.
Off the Set.
World Tomorrow.

News.
Off the Set.
World Tomorrow.

News.
Off the Set.
World Tomorrow.

News.
Off the Set.
World Tomorrow.

Odd Couple.
Independent Focus.
Movie: Baby, It's You.
Movie: Sex Waves.

News.
David Suskind.
News (cc).
It Is Written.
Honeymooners.
Butterflies.

Sports Update.
Strictly Business.
Sports Special.

USA for Africa: The Story of "We Are the World".

12 MIDNIGHT.
Barnaby Jones.
George Michael's Sports Machine.
TV Movie: Outrage (1973). Robert Culp.
Jimmy Swaggart.
Star Trek.
Movie: That Sinking Feeling.

Greatest American Hero.
Movie: Racing With the Moon.

Movie: Blue Thunder (cc).
Father Guido Sarducci Goes to College.

Barnaby Jones.
Movie: Marx Brothers at the Circus (1939). Eve Arden.
Tales From the Darkside.

Ben Casey.
World Vision.
Movie: I Wake Up Screaming (1941). Betty Grable, Victor Mature.
News.

News.
Wall Street Journal Report.
Movie: Deathstalker.

Visiones.
Movie: The Tiger and the Pussycat (1967). Ann-Margret, Vittorio Gassman.

Movie: Slayground.

First Estate: Religion in Review.
Movie: Circus of Horrors (1960). Anton Diffring, Erika Remberg.

Movie: Going in Style.

Movie: Smokey and the Bandit Part 3.

Biography: Clarence Darrow.

News.
Life of Riley.

Bizarre 15.

Morning Stretch.
Joe Franklin.
News.

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Pregnant Women Keep In Shape—Exercise Plus before, during, after pregnancy. 19 E. 48 St., NYC, 10017. 212-935-2677. Book, audio cassette, \$19. Send check, money order. Allow 3 weeks delivery.

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Resumes That Open Doors—Career counseling, cited by McCall's, Christian Science Monitor. 212-889-4284.

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Wife For Hire—Party planning, shopping, domestic services, decorating, errands, etc. Let us help plan/organize your life. Not for men only! 212-244-8008.

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Highly Experienced Psychotherapists (Licensed with doctorates) are offering psychotherapy and psychoanalysis moderate fees. 212-679-5615.

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Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

Premature Reaction And Impotence Cured forever in only one 3 1/2 hour session. 100 percent success. Female Psychiatrist. Sincere, compassionate, scientific. Gracey Park area. For appointment, call between 11am-1pm. 212-689-9717.

Compulsive Escapism Explored—Be change of gender, age, self-injury, etc. PhD. 7 days. 11am-10pm. 212-475-337

Sexual Problems?—Masters and Johns Trained. 255-2908. Dr. Bragar. 44 W.

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Hypnosis To Change Habits—Weight smoking, stress, concentration. S. Simon. M.A., Hypnotherapist. 212-348-1922.

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 420-9

Hypnosis! Self-Hypnosis!—Weight! Smoking! Memory! J. Walman. 755-436

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Fabulous Cellulite Treatments—home. Call Kaye: 212-888-6984.

Lose Weight—Up to 10 lbs. or more one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool spa and sports facilities. Grand Lake Hotel, Conn. 800-232-2772, in Conn. 81 237-2772, 203-642-6696.

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Lose Weight This Spring—And this time, keep it off! Eat Healthy Workshops offers up to 12 lb. off in first ten days alone. Breaks food addictions as establishes healthy cravings. Call E Healthy, Inc., 212-586-8038.

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Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swimming. Paddleboats, bicycles, free golf. Color TV, tennis, shops. Shelter Island 11965. 516-749-2001.

Montauk (In Town)—New efficiencies, 200' to beach. Private balcony. Equipped, color TV. Pool. Tennis. Also: apartment, 2-bedroom cottage, week/month. Wave Crest II. Box 2493B, Montauk, NY 11954. (516) 668-4424. eves: 668-2318.

Southampton Village Latch—Absolutely charming, 47-room, country inn, 5 acre resort. Pool, tennis, hot tub/spa, in-town, near beach. Sophisticated, intimate, unique. 516-283-2160.

Caribbean Hideaway—Small, splendid inn. Island sun, fun. Gourmet food. Olde Yard Inn, Box 26, Virgin Gorda, BVI.

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Nantucket Island—Prime house rentals and sales. 2 week minimum starting at \$1,000 per week. The Maury People. Open 7 days a week. 617-228-1881.

St. Thomas, US Virgin Islands—2 bedroom beachfront condo, 2 pools, tennis, beach, TV. \$75 daily, now thru Nov. 15th. Monthly rates available. Day: 201-233-9770, Eves/weekends. 212-794-9134.

Luxury 3 Bedroom—Waterfront beachhouse on Water Island. 9am-5pm. 212-840-2952.

Montego Bay, Jamaica—Luxury villa, breath-taking oceanview, 2 bedrooms, weekly rentals include excellent staff of 3. 212-535-8768 or 737-9061.

TRUCKERS

Moving/Trucking—Station wagon, van or 20'. Low rates. Reliable. 212-532-2333

Men With Van—Anywhere, anytime, low rates, reliable. 212-223-0363.

Light Panel Truck—Local, long distance. Reasonable. 212-679-6423 anytime.

HOTELS

Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

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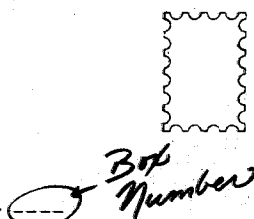
STRICTLY PERSONALS

Strictly Personals is a weekly feature. New Rate: \$25.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add \$15. for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing errors and omissions. When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published. Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!

Address Your Response This Way:

New York Magazine,
P.O. Box 4600
New York, New York 10163



STRICTLY PERSONALS

Not A Superwoman—Just a very pretty, slim, warm, Jewish professional, 33, loves music, the arts, travel, sports. Seeks a caring, successful man, 32-42, to share each other's lives, dreams, successes and sorrows. Phone/photo, please. NYM M782.

Love To Work Out?—Fitness fanatic, 32, Central NJ, seeks Jewish male counterpart for high intensity workouts. My club or yours? Bio, photo, phone. NYM J533.

Doctor, Ft. Lauderdale—41, 6'3", 175, never-married, seeks intelligent, attractive female, who's ready for commitment. Phone/photo/note. NYM M726.

Adorable, Effervescent—Romantic, loving, fun, petite, artistic, professional, blonde, loves theater, the arts, travel, doing Sunday Times puzzle (in ink), dining at Lutece, or pizza and Haagen-Dazs at home. Seeks successful, articulate, caring man of integrity, 45-58, for wonderful and lasting relationship. NYM J541.

Single, 39-Year-Old Catholic Male—Corporate president/owner, built on a 6'2" muscular frame. Advanced degree, never-married, Italian descent. I enjoy the finer things of life and all that money could buy, except that special person to share it with. I love fine restaurants, sports, cooking, fine cars, theater, ballet, museums. Looking for a slender, attractive person but one who needs me first, who can also enjoy a walk in the park, a glass of wine, romantic evenings and the many free things in life that only God could give, I'll do the rest. She must be a high-caliber, professional lady, who has her head screwed on right, who is warm and sincere, between the ages of 27-34. If you feel you are my counterpart, the one I've been searching for, please respond (otherwise don't waste your ink). This could be the first of many seasons together. My intentions are sincere and honorable. Respond with photo and home phone number. NYM M792.

NJ Blonde, Late 40's—Neat dresser, very good-looking with style, seeks gentleman with class. NYM J543.

If You Are Looking For—A Jewish female, 34, (looks in her 20's) who has been told that she is exceptionally pretty with a lovely figure, 5'4", vivacious, affectionate, warm, sensual, sensitive, very thoughtful and sincere with a great sense of humor, successful entrepreneur, very bright with many interests which include: the arts, dancing, movies, reading, athletics and animals, never-married, non-smoker, "then your search has ended." If you are an attractive, successful, business/professional Jewish male (32-45) who is warm, bright, caring, considerate, sincere and loyal, witty with varied interests, "then my search has ended." If you answer "yes," please respond with photo/phone/letter, reciprocated if requested. NYM L759.

Energetic Jewish, Powerbroker—A magnet of the real estate world, seeks nice Jewish woman for dinner dates and relationship. Please, no accomplished diva's or beautiful actresses; just a nice Jewish woman need reply. Must be mature, 27-34, intelligent, and interested in pursuing a real relationship. NYM L782.

Jazz Loving Jewess—5'7", who likes to laugh, seeks man, over 35, who likes good music, good food and good talk. NYM J542.

You Are Under—49, 5'9" plus, Jewish, single, emotionally/financially secure and appreciate all aspects of life. I'm attractive, single, white, Jewish female, 41, and wish to spend quality time with you. Phone/bio. NYM J544.

Simplest of Tastes—I only want the best! Black attorney, 35, pretty, tall, slim, feminine, with sparkle, style, sense of humor, seeks a successful, romantic, fun-loving, quality man. Photo/phone. NYM J531.

Woman With A Lot—Wants a lasting relationship. I'm sometimes spicy, always caring, romantic, intense, complex, fun, quite pretty, sensuous, professional, 40's. Will my counterpart man, who can take an emotional risk, please send bio/phone? NYM M766.

Articulate, Spirited, Witty—Sophisticated, pretty if Rubensque, earthy, professional, divorced, Southern CT, Jewish (not religious) woman, 50, seeks bright, stable, caring, single man, 47-60, for lasting relationship. NYM M767.

Listen Lady—Would you like to meet a divorced, attractive, financially successful, well-traveled, fun-loving, sometimes moody, sincere man? If you are under 39, cultured and extremely good-looking, send photo, bio, phone. NYM M756.

High Achiever Seeking—Single white Jewish male, in 30's, who can bank in rays of mate's accomplishments as easily as his own. Photo, please. NYM L785.

Want To Go Fishing?—Professional lady, 33, looking for single man, 32-38, for freshwater fishing fun. Please send photo and phone. NYM J535.

Perky, Attractive, Under 30—Female Jewish executive seeking male for fun relationship. NYM K774.

Special Lady Wanted—Who enjoys best of NY and islands. I'm 30, 6'3", business-owner, adventurous, fun, jeans-type, sensitive, athletic. Photo. NYM M685.

Screenwriter—28, seeks leading lady for real-life romantic comedy. Must have happy ending. NYM L741.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Attractive Jewish Woman—29, artist-turned-professional, creative spirit, feet firmly on the ground, seeks traditional Jewish man, 27-37, who can bring warmth, vitality and a little zaniness to an honest, caring relationship. NYM K894.

Answer My Dreams—I'm looking for a warm, huggable woman who is creative, intelligent, interested in the arts and loves the outdoors. If you're tired of the dating game and interested in meeting a slim, good-looking, independent, 35-year-old non-smoker to share creative and other interests. Send note/phone. NYM K895.

Sensitive And Warm—Financial executive, seeks non-smoking, professional woman, who is open to caring for someone and being cared about. I'm 35, divorced, 5'7", and enjoys sports, movies, travel and laughing. Note/phone. NYM L798.

Woman With Brains—37, professional, petite, Staten Island, seeks man of substance, traditional values, good heart, strong mind, established in career, for solid relationship. NYM K883.

Unusual Man Seeks—Discriminating, unique lady. We both date frequently but still seek, as a partner, someone who, like us, is very special. Sociable, honest, communicative, emotionally well-adjusted, bright, well-educated, cultured, outgoing, physically fit, trim, firm, sexy, sharing, demanding, happy and secure. I enjoy an opulent lifestyle with all the trimmings. Manhattan born and bred, world-traveled, trilingual, agreeably divorced. Scorpio, 56, promises prompt response to venturesome beauty, 25-38, who risks recent photo, phone and bio. NYM J537.

Pretty Professional—23, intelligent, charming, warm, seeking handsome, tall, Jewish man, 30, for lasting romance. Note/photo. NYM K905.

Successful, Intellectual, 48—Strong personality, taste for the unpredictable, seeks intellectually astute female with spirit of playful abandon. Photo, phone. PO Box 7374, FDR Station, NY, NY. 10150.

Only A Real Man Please!—I'm not tall, not slim, but 5', and full-figured. At 39, I'm good-looking and fun-loving. Love it all! If you're 36 plus, tall, and can handle a real woman. Bio/photo/phone. NYM L793.

Feminine Feline—Athletic, tall, seeks warm, witty, athletic man, 35-45, who doesn't think Tuesday is a school night. Note/photo, please. NYM K875.

Charmingly Nutsy—Very attractive, bright, professional lady, interested in meeting charmingly nutsy, handsome, tall, bright, professional man, 32-40, to laugh and share close, quiet times. No whiners, cryers or complainers, please! Photo optional. Thanks. NYM L790.

Mild-Mannered Professional—Handsome, successful, 32, seeks pretty, pleasant, shapely businesswoman, 25-35, non-smoker to share good times and romance. Letter/photo. NYM K901.

Trusting, Communicative, Pretty—30, 5'6", blue-eyed, natural blonde, competitive, well-traveled and educated. Seeks 30-48, non-smoker, over 5'10", financially secure, athletic, affectionate, likes nature and travel. Note/photo/phone. NYM L791.

Cultured, Attractive, Fun—Athletic, Jesuit-educated lady. Varied background: science, philosophy, computers, travel. Are you about 40-55, just my type? Please send bio/photo. NYM K902.

Pretty, Witty Attorney—Tall, slender, Jewish, seeks warm, light-hearted, professional man, 35-50. NYM K903.

Attractive, Professional NJ Woman—Open, dynamic, enjoys nature, the arts and true human interactions, seeks well-centered man, 35-55, who feels enriched by sharing. NYM K904.

Very Pretty Jewish Professional—33, who enjoys movies, fairs, Manhattan and the country, seeks warm, secure, sincere man with good sense of humor for lasting relationship. NYM M821.

Handsome, Successful Owner—Of land developing company and investment management company, 33. Hobbies: sports cars and writing. Producing off-Broadway play in fall. Seek attractive, pleasant woman, 20's who enjoys city, travel and life. Photo, phone. NYM M822.

Would You Like—To meet a 22-year-old, first year law student who loves music, walking on the beach, and laughing? I would like to meet a woman for a caring, sharing relationship. NYM L792.

Multifaceted Gem—Handsome, playful, sexy Jewish male with humorous and creative streak. Mid 30's, Ivy, professional. Seeks Jewish female, 27-32, with terrific set of adjectives, for fun, love, growth and more. Photo/bio/phone. NYM K909.

Good-Looking Lady—Intelligent, natural, seeks fine man in 50's. NYM J532.

Madison Avenue Trial Lawyer—Early 50's, successful, tall, handsome, needs lady friend to cherish. NYM M817.

Manhattan Lady MD—Loves Schubert, music and good conversation, wildflowers, Nova, museums, zoos. Will never ski or crave yachts. Seeks unpretentious, gentle man with humor and integrity, non-smoker and healthy, emotionally secure, and good in his field. I'm 35, petite, even pretty and truly special. Bio/photo/phone. NYM K911.

Fascinating And Good-Looking Man—6', 30 and Jewish, successful, still pursuing an unrelentless search for the most incredible female to share life with. You must be a non-smoker, love drama and be a high-achiever. You know who you are. Let's do it! Photo, note, please. NYM K912.

Traditional Woman, 44—5'9", pretty, outgoing, warm, sensitive, seeks single, emotionally secure, down-to-earth man, with sense of humor, to share not only spring and summer but fall and winter. Note/photo/phone. NYM L794.

Pretty, Svelte, Professional—Christian LI femme, a caring 5'4", seeks a warm, secure, honest, professional man, 35-43. Photo/phone. NYM K913.

Successful Executive—A youthful 55, 5'11", Jewish widower seeks pretty and sophisticated lady, 35-50, who loves life and laughter. NYM K914.

Handsome Guy—Romantic, honest, 28, 5'8", seeks attractive, warm female, 28-31. Please send photo/bio. Photo appreciated. NYM K915.

Preppy Man Sought—Attractive, 27-year-old, professional woman, seeking Catholic male, 25-30, professional, good-looking and a good sense of humor. Photo/note. NYM J534.

Not Your Typical—Female medical student. Very attractive. Loves art, jazz, tennis, and travel. Seeks good-hearted, bright, tall, handsome, elegant, romantic, marriage-minded, Jewish MD. Must be 27-35 and love Manhattan. Bio/photo/phone/EEG. NYM M810.

Pretty, North NJ Professional—Green-eyed blonde, 5'3", 39, trim, articulate, sensitive, divorced with no children. Seeks erudite, affluent, self-assured, slim, single male, 30-40, for conversation, friendship, possible relationship. Bio/photo/phone. NYM K878.

Loosen Your Tie—Attractive, fun-loving, intelligent, female professional, 28, seeks stimulating, emotionally mature, 30 plus, man for sailing, sun, country drives, more this summer. Photo/photo/note, please. NYM K910.

Attractive, Petite, Female Editor—Youn 50, would love to meet a single man to share all the good things. Photo/bio/phone. NYM M807.

Female, Almost 40—Entrepreneur in fast ion world, very nice, very attractive, an seeking responsive, attractive male to spend time with, who is not afraid to mak a commitment. NYM M808.

Gorgeous, Glamorous, Sophisticated—Millionairess accustomed to the best lif has to offer. Owns a multi-million dolla company and wants the best man ov there. Must be a millionaire, sophisticated worldly, and one who meets the worl head on. Be 34-42, tall, well-built, kinc sincere, loyal with great charm and persor ality, always strong yet tender, must hav an open mind, and ready for a lifetim commitment. If you have all it takes, yo have found your perfect match. I'm 35 brunette, slim, never-married, Jewish, Ev ropean background, with stunning look that you have always desired. If you're th right man, you'd be the proudest, mor loved man in the world. Photo/photo/note a must. NYM L780.

Beautiful, Non-Princess—Lawyer, 3 looks 22, Italian, vulnerable, hones seeks very handsome, non-ethnocentric MD, JD, PhD, or comparable, 29-40, slim non-smoker, athletic, Mediterranean type, to cuddle, build, trust, love. Photo bio/phone. NYM M809.

Are You A Successful—Dynamic ma who is looking for a youthful, attractive classy, slender woman who, in 40 year has achieved much success, yet retain warmth, sensuality and an excitement fo life? If so, please respond with photo NYM K906.

Luscious and Looking—For a younge partner. Single white female, 40, supe good-looking, sexy, athletic, secure an successful. Feminine, a great cook an cuddler, with a sense of humor and a lc of loving kindness to share with the righ man. You are 28-38, good-looking, suc cessful, slender, enjoy intimacy and ar emotionally available for a committed re lationship. Photo/bio/phone. NYM M82

Beguiling Eyes, Sexy Smile—Sexy, intel ligent, professional lady, 37, seeks tal handsome, energetic, sensitive and cud dly man, 35-45, for long walks, romanti dinners, baseball/football games, sharin and caring. Letter and photo. NYM K90

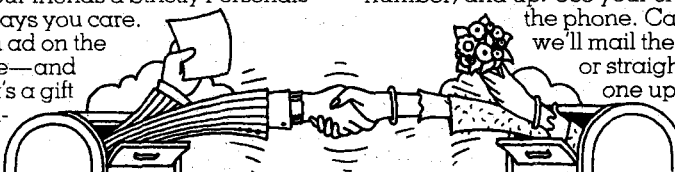
Professional Jewish Male—28, 5'7", Eur opean, PhD. Seeks kind, sincere, Jewis female for lasting relationship. Note photo/photo. NYM K908.

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STRICTLY PERSONALS

inding You—And your finding me will ring magic. That elixir of life everlasting. One in a million chance? Perhaps. But I am one in a million. And so are you. We can beat the odds. To do so, please be tall and fun, not too fat and not too thin, educated and unmarried, 55-65 (about), warm and caring. I am all of the above and pretty too. NYM J421.

Warm, Lovely Widow—60, financially comfortable, looks 45, blonde, slender, blue-eyed. I have wit, patience, integrity, intelligence. I'm educated, well-traveled, tired business and professional entrepreneur who enjoys good conversation, fine country and city life, and is very exible. Seeking male, over 57, who enjoys life, and has warmth, intellect and a caring heart. NYM J538.

his Male Is—Very successful, good-looking, athletic, 48, 5'10". A South Hampton and Killington home. Loving, gentle and caring. You must be lovable, slim, physically beautiful. No reply without photo. NYM M757.

Not Your Typical Attorney—28, vivacious, sexy, sensitive female, seeks professional, Jewish gem, with wit, wisdom and pizzazz, who seeks fun as well as commitment. Bio/photo/phone. NYM 732.

northern New Jersey Lady—Jewish, divorced, attractive, sensitive, seeking a professional, successful man, 37-50, who is warm, intelligent, romantic, non-smoker. Bio/photo/phone, please. NYM M758.

3-Year-Old Jewish Male—5'10", 170, definitely handsome, tired of the bar scene. Loves music, theater, sports, family real estate. Looking for very pretty, sophisticated young lady, 19-25. Phone and io. Photo a must. NYM M759.

Blue-Jeanned Executive Man—31, Jewish, enjoys travel, Montauk, music, theater, seeks honest, sharing, caring female for relationship. NYM L733.

Trying To Make A Placement—38, slim, attractive female, looking for Jewish man, 8-50, enjoys fine food, theater, beach, football, for lasting relationship. Photo, note, phone. NYM M760.

Handsome, Distinctive Businessman—Early 40's, living on Jersey shore, with many interests, from days by the seashore, to nights of starlit dinners, wishes to meet someone for sincere and meaningful relationship. Enjoys tennis, sailing, travel, and the pursuit of happiness. NYM M761.

Legal Legal—Attorney/executive, 42, slim, successful, seeks tall, professional, Jewish female, 30's, of alluring mind and body. Bio/photo/phone. NYM L735.

Desperately Seeking You—Young professional male desires intelligent, witty, and attractive woman. Send photo and phone. NYM M777.

Angels Can Fly—Because they take themselves so lightly. At 31, this city dweller is a very pretty, shapely, auburn-haired female, Fortune 500 executive. The appropriate angel is very handsome, together emotionally and professionally, and is at least 5'10", trim, and under 40. If you're that angel, come fly with me. Photo appreciated. NYM L728.

Not Just Another Pretty Face—Spontaneous, attractive female, film executive, 34, seeks laughing, loving, sensitive male, happy with himself and his work, must be willing to share warm feelings, private jokes and honest talk with a playful, witty, upbeat, caring woman, who is ready to be even happier. Let's share some sushi, much music, a little sunshine, an old movie, a clear night and maybe find out what love is. Send note, phone. NYM M762.

Elegant And Fun-Loving—Professional woman, 34, 5'6", who is sensitive, attractive, with green eyes and blonde hair, and enjoys sports, dancing, ballet, and theater, seeks male, 33-48, who is interested in long-term relationship. Photo/ bio/ phone. NYM L737.

Woman, Kind, Gentle—Passionate, creative, loves travel, theater, the arts, wishes to share with man, 55 plus, and with similar qualities. NYM L738.

Do You Like—Sports? Tennis, skiing, the outdoors, hiking, weekends in VT? Me too. I'm Jewish, 30, down-to-earth and looking for the right man for a real relationship. Bio/phone. NYM L740.

Go For It!—You know the kind of woman you're looking for: slim, sexy, intelligent, successful but until now, you didn't know where to find her. I'm a pretty blonde, Wall Street lady. If you are a successful Jewish man, 38-50, who is well-dressed, kind and considerate and open to sharing a serious relationship with a super special lady, send phone, letter, photo (if available). NYM M764.

Seeking Forever Friend And More—Very attractive, 33, 5'8", long-haired brunette, sincere, sensitive, romantic. Desires one handsome man, 33-43, 6' plus, wealthy, warm, wonderful, and wants to share. Photo/phone/bio. NYM M714.

Sexy And Classy Blonde—Lady, trim, fitness-oriented, European background, 35, seeks "her prince". He is 34-48, fun, rugged, romantic, financially secure and anxious to meet me! My prince must look good in blue jeans and tuxedos. No toads! Note/photo/phone. NYM M729.

I Am Here!—A caring, knowing, daffy, real, tough, vulnerable and handsome, brown-eyed, psychoanalyst/author/artist, 43, 5'9", 145, who likes singing, tennis, camping, movies, and yearns for a warm, wise and winsome creature, to love, honor, and enjoy. NYM K829.

Nice Man—32, slim, 5'9", blue eyes, with boat, seeks woman to enjoy wine and sunsets. NYM M743.

Manhattan Lawyer—Good-looking, successful, 6', age 42, in good shape, wishes to start a relationship with a bright, sexy woman, 25-38. Must send photo with response. NYM J522.

One Woman Man—Gentle, strong, attractive, audio entrepreneur, boat dweller. Seeks bright, petite woman, 25-35, to share music, good talks, and love. No princesses please. Letter, photo, phone, appreciated. NYM M769.

Lovely Lady—Petite, pretty, professional, caring yet independent, enjoys sports, arts, seeks attractive, refined, successful, sensitive, trim, athletic, Jewish gentleman, 45-55. Photo/phone/bio. NYM L747.

Down-To-Earth—Handsome man, seeks bright, pretty, sensitive woman for lasting romance. Interests are dining, sports, travel. I'm 5'10", 30, professional, Jewish. Note, photo, phone, please. NYM L748.

No Phoney Boloney Here!—40ish, 5'7", slim, attractive female, usually blithe-spirited, seeks successful, 47-56, Jewish, gentle, man for what ever develops naturally. Photo/note/phone. NYM L745.

A Ring On Your Phone—Could mean a ring on your finger, if you are a lovely woman (45-55) who cherishes wit, creativity, and style, who shares a yearning for tender affection, who is anxious to meet a 63-year-old, mellow, marriage-minded gentleman, who may have a photo, certainly a phone and a few choice introductory personal notes. NYM M768.

Manhattan Flutist—Slim, athletic, brunette, 33, 5'7", broadcast news assistant, loves Bach, Bruce and the beach; seeks single, white, successful, NYC man, 30-45, non-smoker, no drugs. Photo/phone/ letter. NYM L746.

Easier Said Than Done—Successful, intelligent, strong, charismatic, cavalier, motivator, 34, seeks old-fashioned, unpretentious, non-smoking, Jewish lady with much positive energy, to embark on journey into happily-ever-after. I live and work in NJ, communicate my feelings freely, and have lived life like the words to Sinatra's "That's Life." Please tell me why we should meet and what you hope I'm not, and please include a recent photo. NYM L750.

Successful, Established Photographer—32, white male, 6', attractive and reserved. Likes long walks, movies, quiet evenings, concerts, traveling. Seeks slim intelligent, outgoing, white female friend, 25-32. Send phone number. NYM M773.

Ivy Company President—6'1", 36, seeks well-endowed, bright, caring woman for memorable moments. NYM M774.

I Love To Laugh—I'm beautiful, successful, secure, light-hearted lady, 40ish, how about you? NYM M775.

Attractive, Professional, Oriental—38, enjoys wide range of activities, seeks 35-48, professional male with sense of fun and responsibility for committed relationship. NYM K853.

Cultured Entrepreneur/Businessman—College graduate, 5'7", 145 lbs., 33, single, black male of foreign background. Loves traveling, dining out, jazz, tennis, photography and togetherness. Seeks warm, kind, honest and intelligent lady of any ethnic background to share love and happiness. Note/photo/phone. NYM K854.

Staten Island Lady—35, well-educated, traveled, attractive, Manhattan career, seeks bright future with a stable, equally solvent, non-smoking, huggable man. Bio, phone. NYM K855.

Dynamic NY/NJ—Sophisticated widow. Tall, slim, cultured, Jewish, late 50's and very attractive. Are you my match/mate? Short bio, phone. NYM M765.

Successful, Sexy Male—41, tall, blonde, blue eyes, well-built, seeks female counterpart, good legs. Photo a must! NYM L743.

Former Model, 5'4"—Eclectic, professional, non-smoker, LI (will travel). Wanted: enjoy life with healthy, successful, bright male, mid 50-60. NYM K856.

Tall, Bearded Professional—27, confident, ambitious, caring. Seeks secure, vibrant, loving woman. NYM K857.

Dynamic And Romantically Alive—Lady. Deep aqua eyes, 5'8", 38. Nurturing, sensitive, bright, lovely, successful. Seek wholesome mate for positive relationship. Photo/phone. NYM K858.

Got A Minute?—Seeking professional man, 6', 25-35, attractive, easygoing, varied interests who desires woman with same. Note/photo/phone. NYM K859.

Attractive, Slim Male—Professional, 37, 5'7", seeks an uncommon lady to share, explore, laugh and grow with. Photo helpful. NYM K860.

Handsome, Latin Male—34, professional, gentle, sincere, seeks relationship-minded female, mid 20's. Photo appreciated. NYM K861.

Pretty, Feminine Woman—31, affectionate, professional dreams of a man with a charming spirit, seriously romantic, who is willing to take a chance. My heart's key is thru your bio/photo. NYM K862.

NJ Striking, Spirited, Brunette—Class lady, great smile and figure, seeks a gentle man. Match essentials: 40's, day person, integrity, humor, fun, successful, fit, traditional values, commitment, tenderness, caring and love. Note/photo and photo. NYM L752.

Crazy Idea—But serious. Have you ever been to a family wedding by yourself? I'm not looking forward to it. Cute, petite, NJ female seeks single, white male for friendship. Note, photo appreciated, sense of humor a must. NYM J536.

My Friends Say—"I have it all," but I know unless you have someone to share it with, it's not quite so important. Successful, attractive, intelligent, sensitive, well-traveled, 30, 5'3" female, seeks handsome, honest, fun-loving, successful man. Bio/photo/phone. NYM L753.

Classical Music Enthusiast—Exceedingly handsome, Jewish MBA (30) seeks charismatic Jewish lady, 23-28, for life's duets. Sing in my key and I'm yours forever. Phone/photo/bio. NYM J525.

Attractive Oriental RN—45, 5'3", seeks professional gentleman. NYM L755.

TV Camera Smile—Svelte, smart, charming, mid 30's, with a love for people, my past includes work on TV, in the arts and education. Seeking a sensitive, professional, man, 35-45, of similar caliber, to enjoy long dinners, walks and talks. NYM L756.

Desperately Seeking Susan—Or Ruth, etc. Wall St. executive, 29, Jewish, good-looking and successful, seeks relationship with special lady, 23-33. Photo/photo. NYM L757.

Beautiful, Khaki-Eyed, Classy—Jewish woman, 27, wishes to meet tall, handsome, Jewish professional male, 27-35. Photo, please. NYM L736.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

24, Strawberry Blonde—Slim, pretty, lively, professional, seeks Jewish doctor, lawyer or top professional prince, 25-35, with whom to build a castle. Bio/phone/photo. NYM M770.

Dynamic, Terrific-Looking—Woman, 49. I'm caring, compassionate, complex, real. Enjoy laughter, theater, backgammon, chocolate. Ready to share my life with successful, loving man with quick mind and a sense of the ridiculous. NYM L749.

Very Pretty LI Lady—Vivacious, successful blonde who loves life and is looking for someone to share it with. Seeks man who is Jewish, successful, attractive and loves to laugh. NYM M772.

Tall, Dark, Handsome—Lawyer/runner, early 30's, seeks bright, good-looking, tall, slim, athletic woman, with the right stuff to share special times. Photo/photo/note. NYM M778.

Looking For A Friend—Sincere, loving, intelligent, humorous, kind, humane, beautiful in body and soul. Seeks same in financially secure man, 35-50. Photo/photo/note. NYM L742.

Zipporah Seeking Moses—I'm tired of sheep and need a deliverer from boredom. Attractive, fit, professor, 33, transplanted Midwesterner, stayed in NYC for all the spice it offers from city lights to Chinese cooking. If you're single, 30-45, witty and verbal, interested in an egalitarian relationship, write. NYM M776.

Successful Attorney, 38—Who put aside play for the last few years to build up law practice, seeks exciting, intelligent woman, 23-40, to explore New York with. Note/photo/phone. NYM M780.

Zany, Successful Lady—Very pretty, MD, 30, 5'9", slender, Jewish, seeks sensitive, professional man (28-42), with sense of humor who enjoys the arts and is not religious. Note/phone. NYM M781.

Attenzione!—Attractive, slim, female baby boomer, make comes fully equipped with wit, intelligence, sensitivity, and "humility." If you're my complement and don't want to rust in the single world, respond with letter/phone/photo. NYM L761.

Attractive Executive, 42—6', trim, warm, with subtle sense of humor, not perfect, likes exploring, travel, outdoors, candlelight. Seeks intelligent, slim, attractive woman, 30-41, for sincere, romantic relationship. Phone/note. NYM M783.

Handsome, Italian-Born—29-year-old white male, living in CT, working in NYC. If you're in your 20's-30's, attractive, loving, sensuous, I would love to share a day with you to find out if we could share the rest of our lives together. Note/photo/photo, helpful. PO Box 20064, Dag Ham Center, NYC 10017.

Likeable, Sensual, Sensitive—Woman, considered attractive and intelligent, seeking caring man, over 40, race no barrier. Photo/short note appreciated. NYM L762.

Over 80 And Still Going—Want to go along? Employed professional. Widower, moderate circumstance. Friendship, travel. Prefer No. Jersey WASP. NYM J530.

Fully Grown-Up Woman—PhD, psychotherapist with diverse interests, seeks professional capable of fun with commitment, 40 plus, and accessible. PO Box 447, Levittown 11756.

Attractive Single Professional Woman—37, 5'3", slender, optimist, enjoys running, keeping fit, the outdoors. Seeks single professional male, 35-50, to share in life's joys. NYM M784.

Paul Newman Appearance Guy—44, secure, easygoing, intelligent, athletic, witty. Seeks pretty, petite lady, who's bright, huggable, thoughtful. Can we enjoy each other in a casual relationship? Letter/photo/phone. NYM L763.

Irish-American Lady—40, attractive, intelligent, slender, energetic, and fun to be with, seeks marriage-minded man who likes himself, enjoys his friends, and is happy in his work. Letter/photo/phone. NYM L764.

Wrestling Is Real—Green-eyed, Jewish, wrestling promoter/lawyer, 30's, no drugs, seeks woman. Photo. NYM M678.

Slim, Attractive, Self-Assured—Female, 35, with very successful business, would like to meet attractive, ambitious, successful male, with good appearance. Some interests are antiques, travel to auctions. Photo/bio, a must. NYM L765.

Tall, Thin, Handsome—Quiet, young 53, successful, professional. Searches for tall, slender, articulate, attractive woman, 35-45. Interests: classical music, theater, dining out, humor, and naturally romance. Prefer Manhattan resident. Photo/phone, a must. NYM L766.

Semi-Precious But Not Perfect!—What's the flaw in this creative jewelry designer, who's a pretty, sexy, slim, blue-eyed, lover of life? I seek a man to share that life with. Am warm, affectionate, slightly off-beat, sparkling, solvent, love to travel, a Midwest transplant, with a solid sense of values and a never-quit curiosity. If you're emotionally and financially okay with yourself (40-50, divorced or widowed) and would like a loving relationship with a one-of-a-kind woman (it's worth it), send bio and phone. Photo optional; a real person is wanted here. NYM M785.

Doctor, Lawyer, Millionaire—Gorgeous, 29, female novelist seeks adventure. The international type with a home in America and Europe; knows nothing less than the best. Photo/bio/phone. NYM M779.

Healthy, Fit Lady—32, 5'8", Sephardic, seeks tall, Jewish, 29-42, athletic, financially secure, non-smoker for biking, quiet dinners, travel, and possibly a lasting relationship. Photo/photo. NYM M814.

Handsome Jewish Harvard Man—27, professional, athletic, ex-model, happy, adventurous; tired of Hamptons; would love to meet the type of woman I met in Cambridge; an educated, ambitious, dynamic, articulate, attractive, warm Jewish female, 21-29, who wants a good friend. Photo/photo, if possible. NYM M820.

S.O.S.! Lost At Sea—Attractive, NJ, green-eyed, brunette, medical student, 35, 5'11", seeks trim, attractive, sensitive, 6'1" plus, 35-44, non-smoker, thoughtful mate to serve as anchor for meaningful relationship. Photo, photo, bio. NYM K900.

Beguiling, Bright, Brunette—Seeks a real man, sexy, successful, 37-45, romantic, with integrity and humor for love, passion, commitment. Photo. NYM M791.

Beautiful, Romantic, LI—Jewish widow with brains, charm, vibrance and warmth, seeks friendship with non-smoking, affluent counterpart, 55-66. NYM K879.

41, Italian-American—Looking for a type of lady that some say doesn't exist in these times. Sweet, attractive, old-fashioned gal, never-married, 28-35, with high morals, a non-drinker or smoker, a woman who would be family- and home-oriented. I am 5'8", 165, perfect health, college graduate, never-married, successful businessman, and own my own home. PO Box 112 Bayport, NY 11705.

CT Male, 43—Looking for cute CT female, 32-38, 5'2"-5'6", who laughs at Woody Allen movies, likes rides in the country, Sunday brunch, and following the sun. Photo and being a little crazy will help. NYM L767.

Warm, Attractive, Sexy—Tall, slim, athletic, funny, professional Jewish woman, seeking spirited, loving, creative, accomplished man, 30-42, who loves family, friends and laughing, as much as I do. Note/photo/phone. NYM L768.

Harvard MBA, Financial Genius—Seeking physical dynamo to receive my electricity. White male, 49, non-smoker, seeking fun and future. Send photo/phone/letter. NYM L770.

Successful Executive—Slim, sexy, witty, sophisticated widow, 42, seeks attractive, successful businessman or professional, 42-52, to enjoy equally successful, fun-loving, caring, sharing relationship. Bio/photo/phone. NYM M793.

Incurably Romantic Surgeon—Dynamic, gentle, very handsome, sensitive, early 30's, highly successful, expressive, athletic, slim, sexy, funny. Seeks caring, affectionate, stunning, Jewish Manhattanite, 21-35, to share a well-sutured, committed relationship with a special man. Bio/photo, a must if desire reply. NYM M795.

Personally Speaking—A man who has more than a touch of class, wit, humor, and good-looks makes my heart skip a beat! I am a bright, highly attractive, 33-year-old, Jewish woman who wants to share warmth, humor, and athletic preoccupations (jogging and tennis) with a man who is looking for a sincere relationship. Note/photo/phone. NYM L771.

Mate Wanted—You: secure, strong, Tarzan, 55 plus. Me: loving, caring, Jane, 60 plus. Note/phone. NYM M794.

Single, Very Handsome Male, 41—Looks 32, 5'7", successful business, caring, gentle, sincere, well-built, wishes to share everything with someone special. Lives in NYC. Photo/photo. NYM L772.

Bright, Blonde, Blue-Eyed Beauty—25, Jewish professional, very special lady, seeks stable, sincere, down-to-earth, warm, Jewish professional male, 26-34, who knows how to enjoy the finer things in life. Photo and bio. NYM M796.

Successful, Manhattan Jewish Man—42, seeks Jewish Manhattan female, who enjoys skiing, canoeing, dining, dancing, classical music, for sharing relationship leading to marriage. NYM L787.

Most Special Man—Manhattan attorney 35, never married. Great shape, extremely bright, handsome, energetic, travel intuitive, kind. Seeks smart, bright-eyed heart-felt, self-assured, physically fit woman, who wishes to be valued, not pursued. NYM M797.

Very Pretty NJ Female—Seeks Jewish professional male with good sense of humor, GQ looks, marriage-minded, 25-35. Photo/phone. NYM M798.

Sincere, Professional, Jewish Man—4 wants honest, caring, happy relationship with NJ or Manhattan, non-smoking woman. Bio, phone, photo. NYM L773.

Handsome Male—55, 6', trim, healthy professor. Loves wisdom, wit and an affectionate woman, 35-50. I seek a woman of true beauty, face, figure and soul. Photo/note. NYM M799.

Where Can A Nice Gal Like Me—Find nice, normal guy with a sense of humor who likes movies, shows, books and who like me, wants some romance in his life. This 29-year-old attorney (with a great smile) is hoping she's found the place. Photo optional. NYM L774.

Distinguished Gent—Masculine in all respects including lifestyle. Successful executive, well-built, clean-cut, Jewish, single, intelligent, 5'10", 53, vigorous and generous in spirit and mind. Seeking both the pursuit of happiness and pleasure with an honestly earthy, trim, lovely and feminine female with matching needs. Warm, vibrant, not over 5'6", from 25-39 years. Photo and phone, please, or reply. NYM K882.

To Lady MD, Analyst, Attorney—(C) other gifted woman. You would enjoy meeting this good-looking, athletic, affluent, Jewish university professor who sports medicine and business interests. Run, bicycle, sing, dance, do sculptural write, and invent board games. Write you are 26-38, and have traditional, romantic values. NYM L788.

Spirited At 60—Tall, slender, attractive woman with style, good sense of humor enjoys opera, theater, dancing, outdoors seeks tall, successful man, 50's-60's. NYM K896.

Handsome Social Worker—32, loves antiques, kids, and simplicity. Seeks a woman, 25-32, who is warm, pretty with fantastic sense of humor. Note, phone, photo. NYM K897.

Attractive Woman—Design professional, 50, seeks secure, genial male, 40-60, who enjoys the arts, music, travel. Non-smokers/heavy drinkers. Bio, photo, phone, please. NYM K898.

Beautiful, Classy Redhead—5'6", sliver sparkling, blue-green-eyed sales professional, 28. Seeks communicative, tall, slim, upbeat, attractive, culturally oriented, athletic, secure and accomplished Jewish man, 28-40. Photo desirable, but not necessary. NYM K899.

Someone Of Value Follows—I am a mature male, 38, 5'10", Jewish, successful NYC professional seeking attractive NYC/NJ woman. Are you warm, caring, personable with a good sense of humor? am. Do you enjoy quiet dinners, theater, music, travel? I do. Await your note, phone/photo, if you wish. NYM K884.

STRICTLY PERSONALS

iking, 5'10", Jewish—Businesswoman, vivacious and witty seeks tall, attractive, professional, single Jewish male, 30. Let's explore the best of NY. NYM 886.

od-Looking, 29, 6'—Trim, professional, easy to talk to. Would like to meet an elegant, pretty, down-to-earth woman. one/photo/note. NYM K887.

esting—I am a Jewish male, 40, seeking Jewish female, 30's, interested in serious relationship. I like walking, talking, photography, reading, ethnic foods, music and museums. How about you? Note/photo. NYM M801.

In Great Shape—Physically, mentally, financially. But, boy, do I miss having terrific guy to enjoy life and all its ventures with. I'm 34, attractive, playful, creative, slightly funky or sophisticated depending on the occasion. If you dine at home, a night on the town, a good joke and are ready to romance a chance, I hope you'll respond. Photo/note/phone. NYM K888.

gh Achieving, Successful—Romantic, all St. lady, 38, seeks family-oriented, financially secure, professional WASP, 45, to share sports, travel and other things in life. Note/photo/phone. NYM L776.

ed Hugs!—A giving, attractive, fun-loving, athletic woman, 32, seeks kind, sensitive, professional male, 30 plus, to reciprocate. Photo helps. NYM K889.

I Dated Out—34, professional, very handsome, fit, cultured, seeks slim, smart, sweet, vibrant beauty. Will exchange photos. NYM L777.

irvaceous, Curly-Haired—Jane, 5'7", 5 lbs., seeks tall, tender, fun-loving man, 35-50, non-smoker. NYM K890.

Golden Opportunity—Bright, playful, athletic, 5'7", slim, attractive, professional lady, 39, seeks active man, 35-45 1/2. Photo please. NYM M802.

re You A Beautiful—Slender, intelligent and caring, sophisticated Oriental or Eurasian lady (early 30's) who would enjoy establishing a mutually life-enriching and meaningful relationship with a well-educated, considerate, cultured and successful scientist/executive, who owns his own substantial company, is widely-traveled and has an interest in (and appreciation of) the finer things in life? If you are interested and are a drug-free non-smoker, please send a recent photo and introduce yourself. NYM K892.

ue-Eyed, Redhead—25, 5'4", 125 lbs., warm, dynamic, successful man to be, dance, discuss and walk in Central Park with. Note/photo. NYM M803.

epburn Seeks Tracy—Are you a witty plus, imaginative, NJ romanticist? Let's share art, travel, joy. NYM K893.

retty Idealist—35, eclectic and world-aware, seeks somewhat glamorous and infinitely ethical family man. Photo/phone. NYM M804.

aribbean Queen—Shapely, white, 29, beautiful, seeking for Mr. Wonderful. He must be handsome and successful. Bio/photo/phone, please. NYM L781.

Beautiful, Glamorous, Model-Type—5'8", elegant, sophisticated, intelligent, outgoing, executive, with terrific sense of humor, well-traveled, loves theater, fine dining, dancing and sports. Also enjoys long walks and good conversation. Seeks single, Jewish male counterpart. Tall, attractive, exciting, physically fit man, 42-55, who is warm, considerate, sensitive and likes being with people. Humor a must, dancing a plus. Send bio, recent photo, phone. NYM K863.

Why Do Fools Fall In Love?—A good-looking, foolish kind of guy, 32, seeks to discuss it with a female jazz lover, movie buff. NYM K864.

She Is—Svelte, stunning, sensitive, A plus, 45, 5'7", she seeks a warm, caring, successful, Jewish man, 45-55, to share. Note/photo/phone. NYM K865.

LI Professional Woman—Caring, independent, ready to meet a good man, or maybe Mr. Right. Jewish, non-smoker, romantic, 30's. Note/phone. NYM M786.

Attractive, Wealthy Wall Street—Broker/dealer. Healthy widower desires to contact attractive lady friend. Loves music, travel and sense of humor. Drivers license necessary. NYM M787.

Handsome, Successful Doctor—30, athletic, fun-loving, Jewish, single and tired of looking. My long search is over if you are gorgeous, caring and 22-26. You won't be disappointed. Phone, bio, photo a must. NYM K867.

Intriguing, Creative, Honest—Pretty, Jewish (non-religious) professional, 26, slim, seeks male, diverse enough to wear a suit during the week and ride a Harley on the weekend, in shape, 5'8" plus, enjoys walks, talks, good music and laughter. Photo/phone/etc. NYM K868.

Heart-To-Heart—30, 5'6", slim, pretty, sensitive, successful, Jennifer longs for Jonathan, 29-45, to share the finer things in life, including commitment. Photo and bio. NYM M788.

Petite, Fun-Loving Architect—Seeks spontaneous, sincere, professional man, 30-45, who likes Bach, the beach and baseball. Note/photo. NYM K869.

Wanted: A Mensch—38-50. Attractive, intelligent, successful female, 37, with eclectic taste, seeks Jewish man unafraid of commitment. NYM M789.

Pretty, Funny, Bright Lady—27, looking for handsome, balanced, smart male to make me smile. Photo. NYM K870.

Beautiful, Sophisticated And Petite—Female, 35, enjoys sports and cooking, seeks handsome, successful male, 35-45, non-smoker. Photo/phone. NYM K871.

Special Lady—Attractive, tall, educated with a capacity to listen. Enjoys Mozart, Sinatra, theater, seashore. Seeks sensitive, professional man, 45-60, who has wisdom, charm and a sense of humor. Lives Central NJ. NYM K872.

You Are 50-65—Dynamic, intelligent, witty and have a long line of women waiting to date you. I am an attractive, vivacious and fun-loving, 5'6", slim, blue-eyed blonde, who enjoys the arts. No patience for writing? Join the basics on your business card and forward with photo. Let's chat. NYM M806.

Why Not—Sincere, sensitive, good-humored, Jewish male, 30. Enjoys life. Successful business executive. Athletic and well-cultured. Live at Jersey shore but love the city. Mature, caring and giving. Let me know. NYM K880.

Man For All Seasons—25-year-old, extremely attractive male, NY/NJ, own business, tired of the bar scene. Avid skier, enjoy travel, dining out, the outdoors. Seeks an attractive, slim, Jewish female who is honest and sincere and not into playing games. If you have a great outgoing personality and winning charm and want to be treated right, then let's meet. No smokers. Bio/photo/phone. Reply NYM K881.

I Am A Creative Businesswoman—36, 5'6", attractive blonde, who enjoys both city/country life. I am looking to share life with a man, 37 and over, who is honest, sensitive, likes children and animals, enjoys indoor and outdoor sports, has the ability to laugh at himself, communicates easily and who has confidence in his beliefs. Note/photo, helpful. NYM M811.

Firm Believer—That a woman can have both: challenging career and solid family life. The key is a loving and strong husband who is secure within. If you want to pursue a career/share a beautiful family life with a 35, 6', athletic, handsome, well-educated, successful male who loves living, laughing, romancing, communicating, send photo/note/phone. NYM L783.

PhD, 28, Harvard Post Graduate—5'4", 105, Jewish, stunningly beautiful, blonde, thin, loving and affectionate, classy female, with exceptional scientific accomplishments, seeks Jewish male, 35-42, workaholic who is an extraordinarily successful, ambitious, entrepreneur, MD, investment banker, not intimidated by strength and responsive to emotional intensity. Photo, bio, a must. NYM L784.

Successful Businessman—Home fashion industry. At 42, a warm, romantic, handsome, secure, city man. Desiring to meet a special city lady, who's bright, vivacious, fashionable, slender, sensual, 30-40 and energized by a business or career she enjoys. Let's share an exciting, loving, and communicative relationship. Photo, note, phone, please. NYM M812.

Looking For Important Relationship—That will bring the richness of friendship and romance to my life and yours. Elegant, successful, very attractive woman, seeks sincere, Jewish man, 37-45, 6' plus, with good looks, comfortable income and good humor. Interests are travel, theater, museums, exploring NY and fine dining. Photo/note/phone. NYM M815.

Warm, Spirited, Woman—36, 5'8", Catholic, educated, very pretty and slim, seeks a special relationship with a single, white, professional man, 33-45, 5'10" plus, who is thoughtful, personable and has a healthy self image. With your sensitivity and positive outlook, you can enjoy the serenity of a quiet country inn, good conversation, the fun of cooking together, traveling, or laughing with friends and family. Let's say hello. Note/photo, please. No drugs. NYM L786.

Attractive, Introspective, Professional—Man, early 30's, seeking vital, attractive, self-aware woman for soul mate. Photo and letter. NYM M790.

Your Mom Will Love Me—Pretty, warm, romantic, outgoing woman, late 20's, seeks Jewish, handsome, successful, marriage-minded man, 28-35, 5'10" up, non-smoker. Phone/photo. NYM K885.

Are You For Me?—I know how to listen, trust and love. Bright, good-looking, Jewish male, 25, desires attractive, non-smoking, confident Jewish female with a sense of humor. I like singing, theater, working out and kids. NYM M800.

Captivating Smile—Inventive wit, expressive dark eyes. Pretty, slender, woman, 36, PhD/MBA, passionate about literature, music, art, but prefers beer to sherry, tender, delights in animated eclectic conversation, urban pleasures, seaside repose. Seeks loving, lasting relationship with trim, affectionate, single professional man, 32-46, of intelligence, integrity, irreverence, plus a touch of whimsy. Phone/bio, please. NYM L775.

Beautiful, Ivy-Educated Anglophile—Black woman banker with notable elan and flair for gracious living. Seeks tall, handsome, refined superachiever (28-35) who's unafraid of taking risks. Yes, I'm serious; are you? Photo expedites process. NYM K873.

Charming They Say—And much younger than her 70 years. Widow seeks urbane, well-educated male counterpart, 68-80, kind, strong, well-bred, financially secure, to share travel, theater, music, talk, movies, dining well (out and at home). Bio/photo/phone. NYM L779.

Sophisticated, Sensual, Sensational—Very warm, pretty, blonde, 38, 5'8", professional, who enjoys: dining, dancing, film, theater, travel, seeking successful man, 35-50, for lasting relationship. Sense of humor a must. NYM M805.

Woman MD Professor—46, widow, good-looking, adventurous, playful. I love music, sports, books, travel. Seek warm, funny, established man of character with great legs. NYM K876.

Attractive, Sensitive, Delightful—Businesswoman, 32 and successful, seeks a warm, responsive, "positive" man, 30-40 (non-smoker) to share life's joys. NYM K877.

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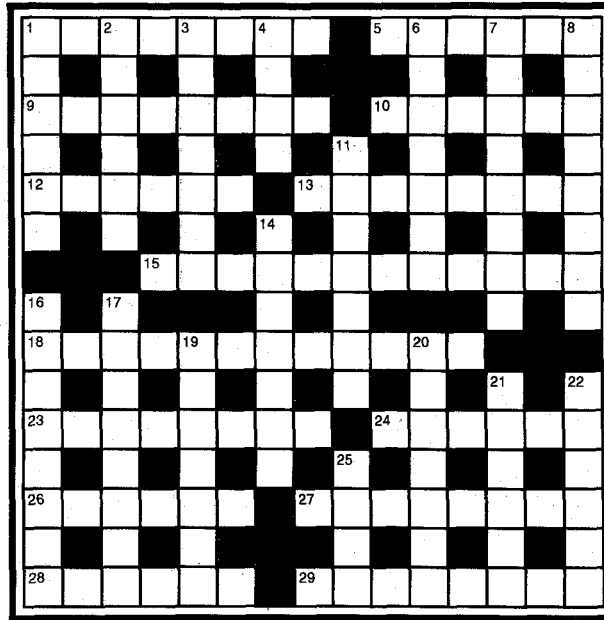


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'SUNDAY TIMES' OF LONDON CROSSWORD

- Across**
- 1 Overwhelming defeat for one of the services by race riot. (8)
 - 5 Insistent question—exact. (6)
 - 9 Gathers together for prayers. (8)
 - 10 Coarsest kind of duster. (6)
 - 12 Socially acceptable codes for currency. (6)
 - 13 What you could tell auntie perhaps? (8)
 - 15 Put more items on roster and give the boat a more pronounced tilt? (3, 2, 3, 4)
 - 18 The new trade of dealer in stolen goods needs skill in evading attacks. (3, 2, 7)
 - 23 Contest for economist with a current of water. (8)
 - 24 Without documents in France you turn back. How pointless! (6)
 - 26 Dried fruit is naturally without something wet! (6)
 - 27 Not far from Edward, in secret conference. (8)
 - 28 And at heart the German has a temper. (6)
 - 29 Admission of delight? (8)



- Down**
- 1 Disappointed to be made fun of. (6)
 - 2 Thus it's fine stuff for giving comfort in distress. (6)
 - 3 Finished up after the morning changed for the better. (7)
 - 4 Deserve to get the usual charge for the job. (4)
 - 6 Rival to bird no longer living. (7)
 - 7 Drink made of pear if it's brewed. (8)
 - 8 Set off to keep an appointment outside school. (8)
 - 11 Incivilised recipe for roast fowl! (7)
 - 14 Extend a gaol sentence, as it were. (7)
 - 16 Suffered a disaster in exchange, hard hit! (8)
 - 17 Employ delaying tactics a bit with the horse. (8)
 - 19 Sly and secretive covering I have put on after tea! (7)
 - 20 Cut down this warship and it might be fine for a touring holiday! (7)
 - 21 Just a little over double figures—can be snapped up? (6)
 - 22 Sewer equipment. (6)
 - 25 Is able to introduce novice into family. (4)

'WESTERN EXPOSURE': 'CUE' CROSSWORD / By Maura B. Jacobson

- Across**
- 1 Put in mothballs
 - 5 Pub potation
 - 8 Regarding
 - 12 Sojourned
 - 18 Radames's love
 - 19 Operated
 - 20 Lachrymal globelet
 - 21 New Orleans college
 - 22 Kerplunk
 - 23 Oregon's state tree
 - 24 Dullard
 - 25 Puts up
 - 26 Be an ecdysiast
 - 28 West 116th St. campus
 - 30 Flatfoot's problem
 - 31 Pro —
 - 33 Hat: slang
 - 34 Have a cigar
 - 36 Cube root of eight
 - 39 West 63rd St., "And so —"
 - 43 Sault Ste. Marie
 - 47 Rejection abbrs.
 - 48 Reverential feeling
 - 49 Hoop group: abbr.
 - 51 Going price
 - 52 West 23rd St.
 - 56 Gales
 - 58 Having a handle
 - 59 Checkup sounds
 - 60 Units of wt.
 - 62 Confederates
 - 63 — nova
 - 64 — tung, now
 - 65 Zedong
 - 66 Pizza
 - 67 Make — double
 - 68 Gun org.
 - 69 West 112th St.
 - 73 Reticule
 - 76 After front or cash
 - 77 Blushing
 - 78 — which way
 - 79 City of Portugal
 - 83 Dig out
 - 85 Japanese prince
 - 86 Haul
 - 87 Commemorative slabs
 - 88 Certain wrenches
 - 90 West 44th-45th St.
 - 93 West of N. Car.
 - 94 Sea plea
 - 95 And more: abbr.
 - 96 Thole holding
 - 97 Dwight, familiarly
 - 98 Internally, in anatomy

- 100 Along the Hudson
- 105 Abbr. on a shingle
- 106 Grade A, as figs
- 108 Lon of Cambodia
- 109 One of Ophelia's herbs
- 110 London gallery
- 112 The length of Manhattan
- 116 Casaba, e.g.
- 120 Satirist Andy
- 122 Mitchell of the Met
- 123 Peace, to Pedro
- 125 Astronaut Sally
- 126 Least extrinsic
- 127 Singer Stuarti

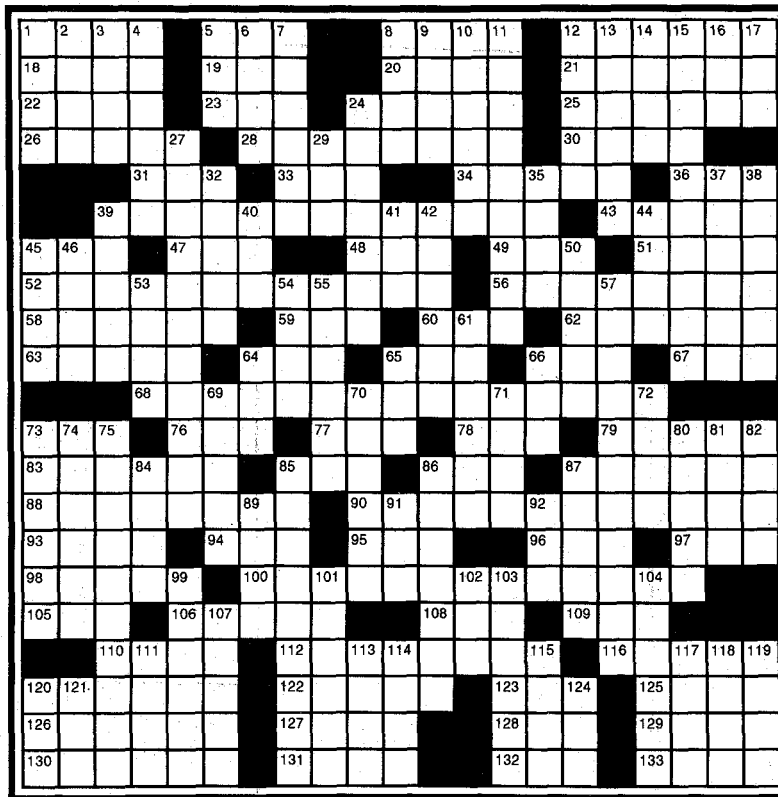
- 128 Do schussing
- 129 Leif's son
- 130 Formal argument
- 131 Eyewitnessed
- 132 Clairvoyance: abbr.
- 133 Muggy

Down

- 1 Devitalizes
- 2 Pinball mishap
- 3 Olfactory stimulus
- 4 Elk
- 5 Kennel call

- 6 Not of the cloth
- 7 Matriculate
- 8 Power particle
- 9 Austrian's foe, 1914
- 10 Chinese believer
- 11 Fripperies
- 12 Cookout favorite
- 13 Small tower
- 14 One of the Waughs
- 15 West 79th St.
- 16 Tonsillitis dept.
- 17 — Plaines
- 24 Mississippi fish
- 27 West 33rd St.
- 29 Female unicorn
- 32 Fibber of radio

- 35 Sphere: Fr.
- 37 Less arid
- 38 Black Sea port
- 39 Windblown soil
- 40 Explorer Johnson
- 41 Female merino
- 42 "South Pacific" heroine
- 44 Russian city
- 45 Lesion adhesion
- 46 Cry of disappointment
- 50 Stradivari's teacher
- 53 Colleen
- 54 Diner specialty
- 55 Cisco Kid's creator
- 57 West 81st St.
- 61 Smear up
- 64 Rocky hill
- 65 Prestigious degree
- 66 League of 28— Across
- 69 Ballet leaps
- 70 Afternoon tableware
- 71 Pulitzer playwright
- 72 Stuntman Knivel
- 73 Broke
- 74 Write a P.S.
- 75 West 122nd St.
- 80 Kukla's colleague
- 81 Smell like a skunk
- 82 "— sew, so shall ye rip"
- 84 Choreographer
- White
- 85 Congregates
- 86 Matlock of "Spoon River Anthology"
- 87 Wild West Belle
- 89 Baseball's "Schoolboy"
- 91 West Side's Washington: abbr.
- 92 Curtain support
- 99 Abominate
- 101 Unruffled
- 102 Jones's partner
- 103 Go by
- 104 Yawed
- 107 Philippine island
- 111 Celebes ox
- 113 Seep
- 114 Ever and —
- 115 Beasts of burden
- 117 Trevi throw-in
- 118 Valhalla deity
- 119 Turtle or rough
- 120 Disencumbered
- 121 Before "blast off"
- 124 Use a slide fastener



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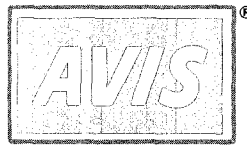
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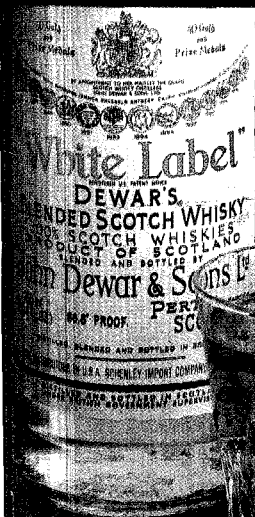
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Dewar's "White Label" applauds Harlem's showplace, where dreams become a reality.

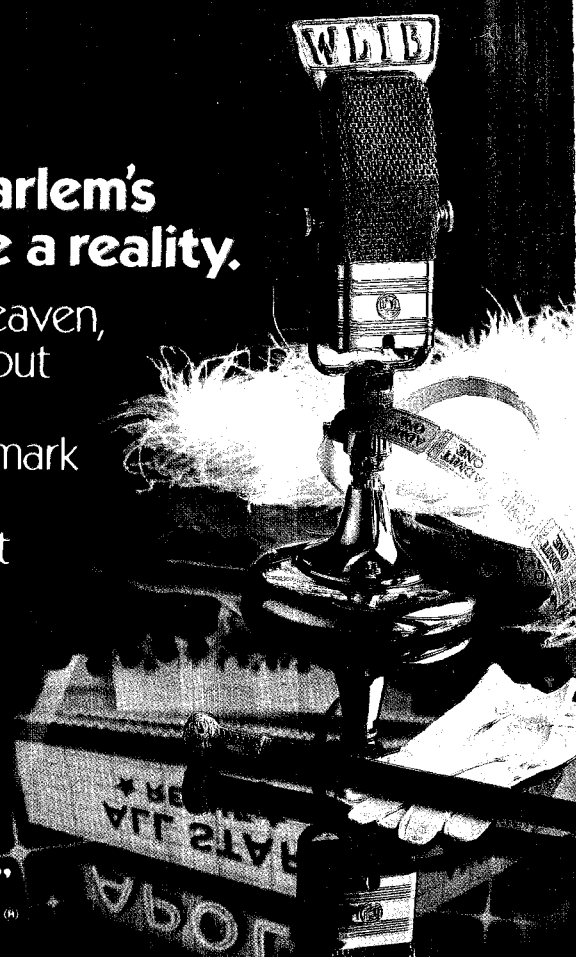
An evening at the Apollo was a day in heaven, where the comedians, singers and musicians put on a show you'd wish would go on forever. The legend of the Apollo will go on as a landmark to the greats of yesterday, the performers of today and the talent of tomorrow. The good things in life stay that way.



DEWAR'S
"White Label"
never varies.



Authentic
The Dewar Highlander



The Apollo theatre was designated as an official New York City landmark on June 28, 1983 and was cited as one of the nation's most important cultural resources.

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